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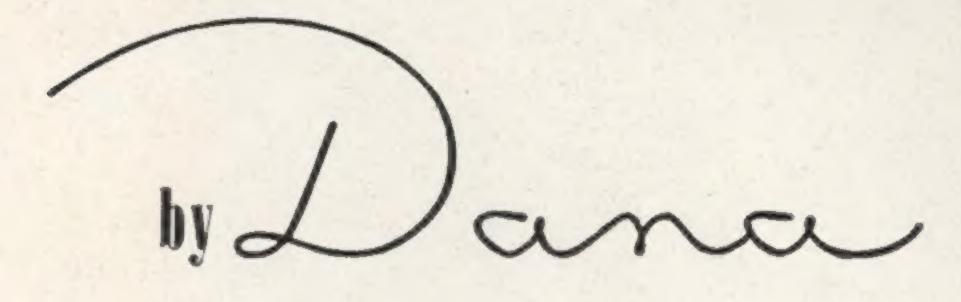
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to wear with The Important Colours ... including the return of a favourite!

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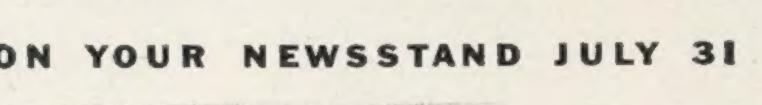
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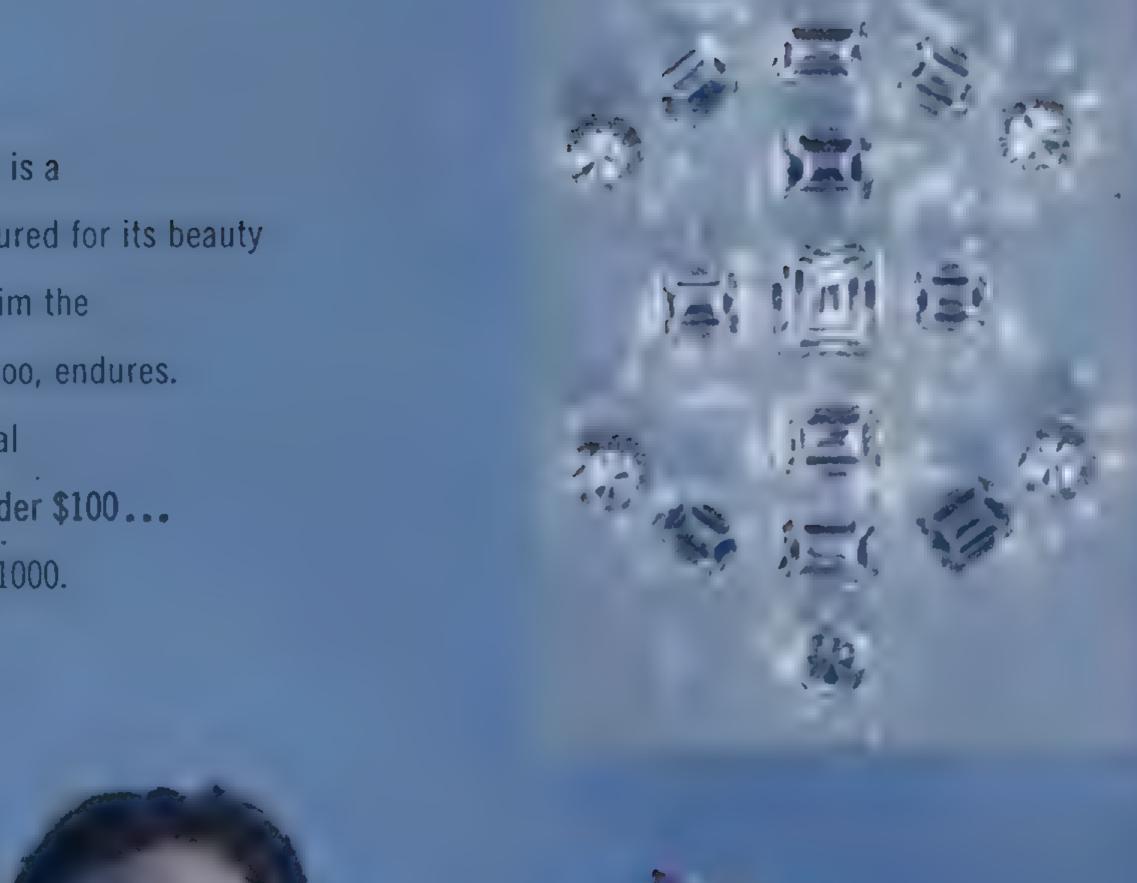


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1801 (1951)

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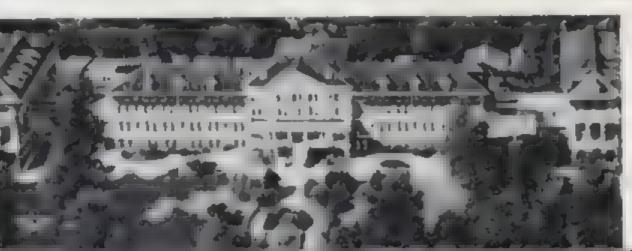
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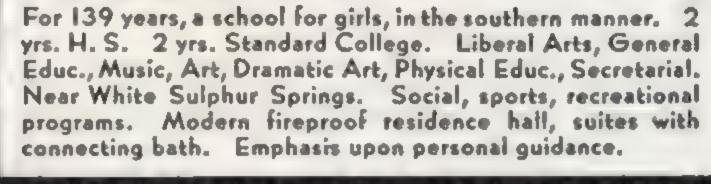
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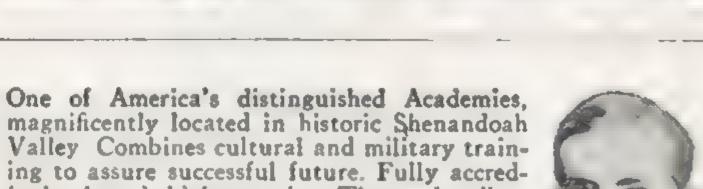
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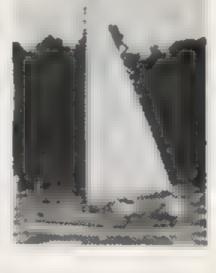
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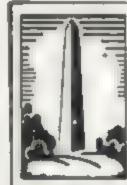
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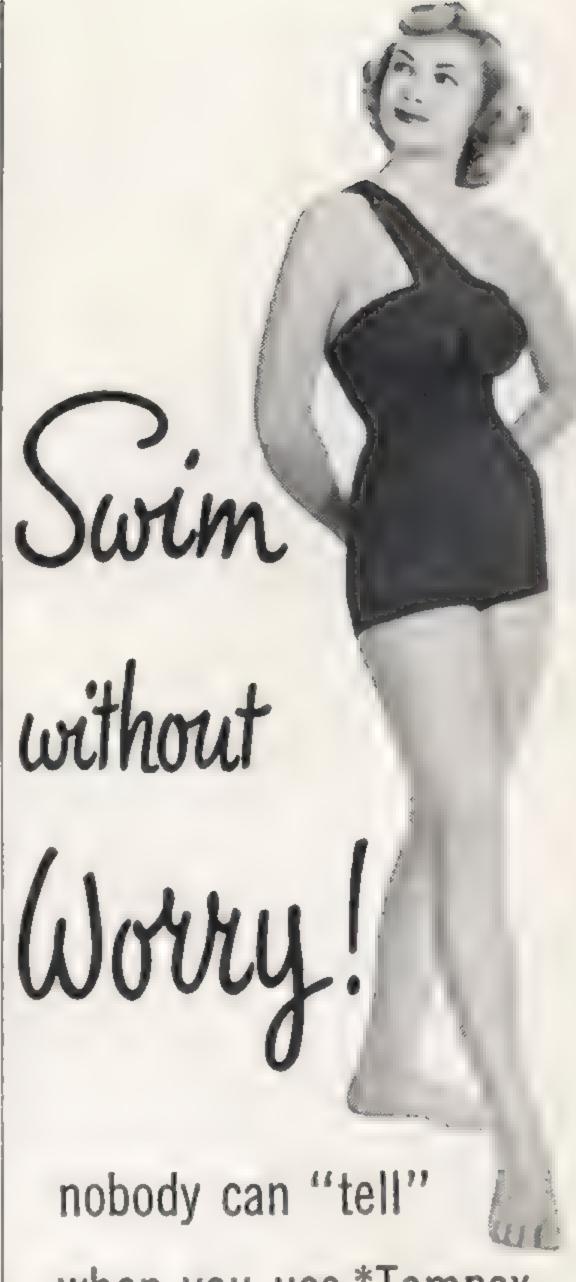
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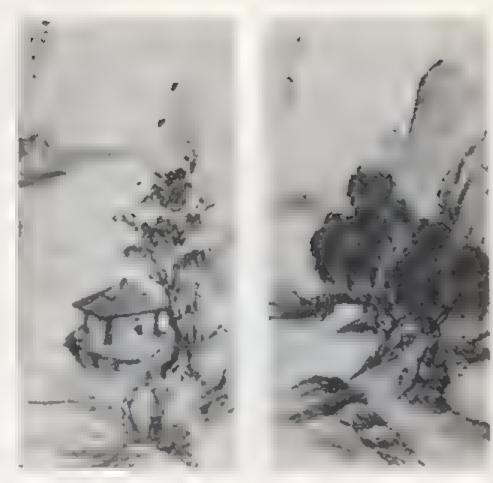


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JULY, 1951 INCORPORATING

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Vogue incorporating Vanity Fair is published semi-monthly except in July, December, January, and June, when it is published monthly. This will be the only issue in July.

JULY COVER: A good place to be, in July. On a beach. Head sheltered with a rebozo. Skin protected with a lotion to filter out the burning rays. The balm, Germaine Monteil's "Liqui-Tan". Make-up, Germaine Monteil. "Moss Green" eye shadow, "Golden Red" lipstick.



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VOGUE'S

EYE VIEW OF

A DIET

FOR THE NON-DIETER

No one would diet from choice. Yet—more American women are overweight than not, in spite of the fact that few doctors approve of extra poundage. Overweight means overeating... and that's that. The few medical exceptions are so unusual and so unjoke-able that no thinking person can use "glands" as a frivolous excuse.

This is elementary but important: no diet can begin without a conviction that it is required, is a personal responsibility, and will work.

Dieting is not easy (not hard either, just not easy). It is uncomfortable, inconvenient, and often a bore. For the great un-eager majority of dieters we have tried to find the quickest, most rewarding way. On the following page is a five-day starter diet good for a loss of five pounds, at no loss of health,* at no loss of energy.**

There is a catch: to keep your weight down, to take off more pounds, you will have to stay, for a time, on a diet (Vogue's less rigorous Diet X, on page 97).

You can not go off on a gustatory binge, or you could gain five pounds back in the day. Alternate suggestion: for unserious dieters, the Psychological Diet could be a Monday-Friday proposition—so that you will be becoming to your swim suit, so that you can eat with a clear conscience on the week end.

To forestall excuses, this is a diet easily available in restaurants as well as at home. Granted it's expensive; that is another reason for you to make certain it pays you back. It will.

If you go about it with the right intention, it should trim you down and cheer you up so that further efforts will be easier, and equally effective. The Psychological Diet should be a boost to your spirit, a promise, a proof, and a reward. (Turn the page; start losing weight.)

VOGUE, JULY, 1951

^{*}If in any doubt, ask your doctor.

^{**}Because this diet is high in protein, it may even give you added energy.



THE PSYCHOLOGICAL DIET

The goal—and the goad—to lose 5 pounds in 5 days. To give a quick, sure, hard-and-fast start to the problem of losing weight.

The point is: to encourage you into dieting; to prove with a quick, convincing loss that dieting works. This is not a balanced permanent diet; should not be used for more than five days at a spell. But it is effective if you follow the rules to the letter... which you must do for any results at all. The rules: you may choose any day's menu and stick to it throughout; you may substitute Sanka or tea for coffee. You may not use seasonings (salt particularly), or butter, or salad dressing, or milk or cream or sugar in the coffee. You may not drink any liquor, should, in fact, cut liquids to a minimum. You should follow this five days of dieting with a modified, balanced diet; we give you that on page 97. P.S. For perfectionists: there is now a lower-than-low calorie Melba toast (9 calories a slice), for which you might keep an open eye.

	BREAKFAST	LUNCH	DINNER
MONDAY	1/2 GRAPEFRUIT 2 RY-KRISP OF MELBA TOAST BLACK COFFEE	2 LEAN LAMB CHOPS 1 RAW TOMATO BLACK COFFEE	1 POUND BROILED STEAK 1 RAW TOMATO BLACK COFFEE
TUESDAY	1/2 GRAPEFRUIT 2 RY-KRISP OF MELBA TOAST BLACK COFFEE	l pound broiled steak l raw tomato black coffee	2 LEAN LAMB CHOPS 1 RAW TOMATO BLACK COFFEE
WEDNESDAY	1/2 GRAPEFRUIT 2 RY-KRISP OF MELBA TOAST BLACK COFFEE	HALF BROILED CHICKEN 1 RAW TOMATO or ½ HEAD LETTUCE or WATER CRESS (no dressing) BLACK COFFEE	l pound broiled steak l raw tomato or water cress, or lettuce (no dressing) ½ grapefruit black coffee
THURSDAY	1/2 GRAPEFRUIT 2 RY-KRISP OF MELBA TOAST BLACK COFFEE	2 LEAN LAMB CHOPS 1 RAW TOMATO BLACK COFFEE	1 POUND BROILED STEAK 1 RAW TOMATO BLACK COFFEE
FRIDAY	½ GRAPEFRUIT 2 RY-KRISP OF MELBA TOAST BLACK COFFEE	SAME AS THURSDAY—or: HALIBUT, broiled, with lemon Good serving of COTTAGE CHEESE BLACK COFFEE	SAME AS THURSDAY—or WHOLE LOBSTER, broiled, with lemon l raw tomato GLASS OF SKIM MILK

The psychological drink

Opposite page: A dieter's mirage? A drink—to be taken infrequently and with pleasure (if you haven't tried it you'll be surprised). Plainclub soda on ice, decorated to taste, to sip most slowly. The cherry, forbidden fruit.



THE FULL SKIRT IS THE NEW SKIRT

he full skirt is the new skirt. Especially new, for suits. Walking right into the middle of summer, with a circumference of anything from two moderate yards to a five yards extravaganza. With fullness shaped to fall below the hips. With a stiffened petticoat often worn beneath. With the emphasis placed again (as it always is. when skirts are full) on the smallness of the waist.

The full skirt is the new skirt. Its advantage is that it is young—but doesn't necessarily take a young thing to wear it. Its advantage is that it moves well—Vogue has been agitating for that (a reasonable request, we felt, in the name of all the women for whom narrow skirts are a struggle).

The full skirt is the new skirt. Its disadvantage is that any full skirt limits the kind of coat you can wear with it. You can not have a three-quarters-length straight coat. You can not have any of those interesting semi-short coats. You can not have a plumbline coat, unless it has some hidden fullness at the hem. You can, however, have a waist-length coat or one a few inches longer. You can have a fitted coat. You can have a full coat if it's as long as your skirt. If you're considering a full skirt this year, and we think you probably will, several of the fur-shapes on pages 76 to 79 should catch your eye, whether the material question is settled in broadtail or wool.

The full skirt is the new skirt. But that doesn't mean that Vogue won't show narrow ones too. It will, because all of the autumn collections show both this year; because both narrow and full ones belong. Which skirt belongs to you depends upon the rest of the picture—your figure, the length and shape of your jackets, and your preferences. To gather evidence for your decision, you might ask yourself some questions. Do you wear short jackets well? If so, that's an element; the rest of the full-skirt equation is generally a fairly short jacket. Can you wear high heels? If so, that's something to know, because full skirts are the better for a high-heeled, narrow shoe.

The full skirt is the new skirt—in New York and in Paris (one example from the Paris mid-season collections appears at the right). You might be swept away by that low-flaring poodle-cloth skirt on page 35; and later, by tweed flung out over a crinoline. (The crinoline makers are now varying their petticoat shapes to include smooth-top, mildly flaring ones, gored ones; have answered the problem of stocking-snares by turning the crinolines seam-side out or by slip-covering the seam with tape.) Perhaps you won't be choosing anything for another six weeks; but our immediate advice is to weave the full-skirt idea into your subconscious, for future.

Full skirt, barrel sleeves. Opposite. A new look. And a good one. A suit, designed by Charles James, who is about as disinterested in a suit's special cut as an engineer is in a bridge. Here he gives us a skirt $3\frac{1}{2}$ yards around. A pair of sleeves that give a deep, wide, rounded look to the whole bodice. In ribbed silk, lined with turquoise silk taffeta, about \$300 at Lord & Taylor. Gloves, also from Lord & Taylor; rayon jersey and taffeta. Hat, Braagaard. Jewels, David Webb. Lipstick, Guerlain's "Light."

In Paris now: full skirts. Here, Jacques Fath's black organdie suit.

BLUMENFELD

soft fullness starting low. It's a device—wide swirling skirts, below shaped hip yokes—to prove and improve a good figure. Positively part of the act: a stiff, gored, unbumpy petticoat. Both dresses have futures that begin today and follow through the year; by Larry Aldrich in black Onondaga faille of Enka rayon. Opposite: Four yards at the hem; a top like a black faille sweater, and as near as not to being sleeveless. The collar, the beginning of a ruff. About \$50; Bendel's Young-Timers; Hudson's; Hutzler's; I. Magnin. Below: Three yards around the skirt, a bodice cut to a deep, narrow V. Dress, \$50. Capeskin gloves by Alexette. Jewellery by Eisenberg. All, Best's. Dress also, Garfinckel's; Carson Pirie Scott; Wanamaker's, Philadelphia.



HORST











Full skirt, sloped hem (above): Black-and-white brilliance for a big party. The skirt, 450 inches of net coasting to the floor at the back, covered by a puff of apron, a wide sash. A Castillo design in rayon net, silk faille; \$265. Rhinestone jewellery by Bogoff. All, Bergdorf Goodman. Dress also, Garfinckel's; J. P. Allen.

Full skirt, brocade over crinoline (opposite page): Deep-collared dinner suit for a new season. The skirt is 100 inches around of silk brocade, deserves, ought, to be belled over a crinoline. Suit by Adele Simpson, about \$175. Bergdorf Goodman; Harzfeld's; Neiman-Marcus; Wanamaker's, Phila.

AMERICA, INC.

A Fourth of July Celebration

GERALD W. JOHNSON

F the nobility and gentry are wise they will look at these pictures with attention and respect, for here are some of the people who have made America in the material sense, and to no small extent in the spiritual sense, too.

They are among the Unarmed Forces who make it worth while for the Armed Forces to stand guard; and America is theirs in the sense that it is the thing that they have made.

The most familiar of all American portraits, the one of George Washington for so long on the two-cent stamp, is Gilbert Stuart's, just as the Woolworth Building is Cass Gilbert's, and The Marble Faun is Hawthorne's. True, the canvas is the property of some museum, the building of some corporation, while the copyright on the book ran out long ago, and it is now in the public domain. The artist rarely and then briefly holds legal title to his work; but the world, admiring a masterpiece, seldom cares who owns it, but always wants to know who made it, and calls it his.

If Chartres Cathedral is a work of art, so is America. For Chartres was not the creation of one brain and one pair of hands, like a statue that Praxiteles unaided cut from the marble block. Chartres was the work of thousands, labouring for many years, united only by a common purpose and a common faith. So is America, and the vast majority of the people who have laboured to produce it are such as these whose pictures are before you. It is their creation as certainly as a Gothic cathedral is the creation of the unknown faithful of the Middle Ages, each of whom carved a stone will find pride! The Unarmed Forces (Continued on page 51)

according to his own free fancy, yet made it fit into a structure with unity, grace, and overpowering richness.

These Unarmed Forces of America are unique. Certainly there are free men among craftsmen of other countries, but none with as long a tradition of complete freedom behind them. Certainly, again, the word "free" is a relative term, for no human being is free of all compulsion, and American workmen have been, and are, victimized, frequently by circumstances, sometimes by crafty and ruthless men. But certainly (for the third time) these Americans come closer to being kings in their own right than craftsmen, artificers, people whose work requires muscular strength and skill, have come anywhere else in the world.

Each of the men pictured here has a boss, but none has a lord, and you can see it in their faces. The boss sometimes oppresses and frequently annoys them, but he can not abash them. They may have to do what he says on the job, but they do not have to pay him honour off the job; and this makes them different from men chained to any caste system, however lightly. When it comes to that, the President of the United States also has a boss, namely, public opinion. Public opinion is made up in part of the opinions of the men in these pictures; although they work with their hands, nevertheless they are members of the ruling class, and they know it.

You will search in vain for arrogance here; but you

AGALLERYOF THE UNARMED FORCES

Sixty men in their working gear, photographed by

IRVING PENN









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SHOEMAKER



STREET PHOTOGRAPHER



HOT DOG MAN



TAXI DRIVER



PORTER



AMERICA, INC. continued

display none of the pomp and circumstance that attach to the military tradition, but every sensible man knows that it was not the pomp and circumstance—the "spit and polish" as the soldiers irreverently call it—that made the Eighth Army great in Korea. It was discipline and power. Here, too, you will find discipline and power in a measure that accounts for the greatness of America in time of peace as in time of war. Any man who is really good at his job knows he is good, and the knowledge subtly alters his bearing. Whether he is soldier, artist, statesman, or artisan, the man who knows his stuff can not be apologetic, can not carry a hangdog look. In no walk of life can excellence be severed from pride.

It is folly to sentimentalize the Forces, Armed or Unarmed. The American army isn't composed exclusively of heroes, nor American labour of plaster saints. The army has had its deserters and mutineers, labour, its racketeers and cheats. If labour ever lost its loyalty to the country, it would be as terrible a menace as a disloyal army; and there are always evil influences trying to seduce both.

But it is even greater folly to deny to either the acclaim that they have fairly earned. Few will challenge the assertion that the most honourable garb a man can wear today is the uniform of the United States; but what comes next on the roll of honour is open to debate. The pious will say, clerical vestments; the learned, academic or judicial robes; scientists, the whitewear of the laboratory and the operating room; but a strong claim can be made for the uniform of the Unarmed Forces.

They are uniformed, and not the policeman, the redcap, and the fireman only. When they are on duty, you would no more mistake a telephone lineman for a railroad engineer than you would mistake a seaman for a paratrooper. The conventional attire of the workman is as distinctive as that of the soldier; and there are sound reasons for calling it not merely distinctive, but a distinction.

The greatest of these reasons is the fact that for well over a century—counting the real beginning of industrial America as about the time of the War of 1812—labour has put into this country more than it has taken out. If you feel your eyebrows go up as you read that, consider two indisputable facts: first, the source, the only source, of wealth is a man working; second, the accumulated wealth—the capital—of the United

States has steadily increased during those years. There have been setbacks, wars, and depressions but the checks were temporary and the advance has always been resumed.

It is obvious, then, that the typical American workman has regularly produced more than he consumed. The difference between what he produces and what he consumes is larger than that of any other workman in the world. This is not altogether attributable to his merit; in part it is due to the fact that he has had better tools than any other. But the surplus has been produced. His uniform, therefore, is the livery of the creator of our material wealth; and out of this wealth have grown the flowers of our civilization, the arts and learning.

Appreciation and respect the nation owes to its Unarmed Forces, who serve it well, but there is also something that the nation can collect from them. That is reassurance. Study these pictures carefully and you will find one quality conspicuous in all of them. These are the faces of sane men. You will look vainly into their eyes for the glint of madness that horrified Edwin Markham as he contemplated Millet's painting of a French peasant, "The Man With the Hoe," and thought of the day "when this dumb terror shall reply to God." Here is none of that. These men have no demoniac memories of extermination camps, of gas chambers, of crematories and mass graves. They have not been unbalanced by frantic philosophies that hold all the world as foes and think to find safety in hating. So here is a breed that can look coolly, a little humorously, at a frenzied world, and make up their minds in their own way and in their own time.

More than that, whenever they choose to combine they are the State, far out-numbering all other classes; so, in the final analysis, our destinies are in their hands. It is comforting, then, to realize what steady hands they are.

America is a work of art, but the greatest of all works of art is the artist himself. The men who have created this nation are greater than their creation, not individually, but in sum. In a free country with free speech and a free press they have been freely exposed to all the madness, terror, and hate in this tormented world, and have remained sane, unterrified, and kind. They stand unmoved, very much as they were in the first days of industrialism—democratic, free, reasonable. "He that ruleth his spirit," it is written in an ancient Book, "is better than he that taketh a city." Let the Unarmed Forces take the salute.

AT A NICE AIR-CONDITIONED MOVIE

Thirteen movies which depend on the state of the weather in some measure for enjoyment. Most of these are heat-quenchers.

hat's My Boy is a mix of all the other mixes—college, psychiatry, Cyrano, football—and by the miracle of Martin and Lewis it comes out really funny. Only someone paid by Paramount would even try to explain the plot. Note: at the end, Jerry Lewis, who in the opening reels is an anemic introvert interested in animal husbandry, scores a 93-yard touchdown and boots a field goal. Ginger-peachy most of the way, defying heat.

The Browning Version is a good human movie, satisfying and solid and, in its way, literary. (At least there are fragments of Greek and witticisms in Latin.) Although the setting is almost too familiar—a great English public school, a cricket field, tea in the marquee—the attack is fresh. For once the point of view is that of a humiliating and humiliated master whose marriage is destroying him; faculty politics and schoolboy demonry lie on the surface. It is filled with the excellence of English character-study, Ronald Howard and Nigel Patrick as young masters, Wilfrid Hyde White as the Head, and Michael Redgrave, the master whose difficulties are the core of this intelligent, amusing, thoughtful movie. Like wine. good in any weather.

A Streetcar Named Desire is a smasher of a film, divorced completely from any Hollywood day dream. Made in California, it is like the best of the Italian films. The people are people, tired, their nerves raw, all ruining each others' lives, with that ruination precipitated by Blanche, an emotionally destitute woman, panicky, compulsive. The tone is coarse, sensual, the manner more muscularly male than most fight movies. Since Tennessee Williams, who wrote the screen play from his own play, has little faith in human dignity and only a melodramatic comprehension of human situations, he must pile on shock after shock. The shocks take the place of illumination of character. Through the brilliance of the camera and cast, especially Vivien Leigh and Marlon Brando, the illogic of certain scenes is concealed. The scope of the cinema, although not its significance, is extended by the talents of Williams, of Alex North who composed the music, of Elia Kazan who directed it. Brilliantly impervious to heat. (Note: late summer release.)

On The Riviera is a delightfully empty-headed musical comedy with Danny Kaye, that dream entertainer, intelligent, handsome, elegant, with a creamy style spiked openly with a brandy wit. Kaye once more does his impersonations, bloopers his way through clowning songs, and then, smiling, sings in his own serious voice softly, gently, just brushing the notes. Defies all weather, but magnificent in the peak of heat.

Francis Goes to the Races is actually a one-joke parley for nine reels; a mule talks. The high point, and it is funny, comes when Francis gives a little psychotherapy to a down-hearted frail, a racing mare. Arbitrarily, the human cast has been limited to two facial expressions, amazement that a mule talks, and acceptance that a mule talks. Good only as a refuge if the temperature gets close to ninety.

Fabiola, touted like a Derby winner, is a miserable foreign film; fourth century Roman pagans versus the Christians, with laughing handmaidens, athletic actors who always jump the last two steps, and torture scenes that are tasteless shockers. Not bearable even at 68°.

The Thing is an amusing science-fiction movie which does exactly what it is supposed to do—build up an irresistible suspense about a thing from another world, radio-active, super-intelligent, and able to terrorize an Arctic outpost of scientists and Air Force men, and nightmarish to small children. Counterirritant in a heat wave.

he River is a masterpiece, because Rumer Godden, who wrote it, and Jean Renoir, who directed it, have curious, lucid, and passionate imaginations. It is quite simply the story of a pleasant English family who live in a village on a river in West Bengal. Godden-Renoir have used economically India's exoticism, given their film great formal beauty. There is a massive compression of material, and still the festivals and the seasons flow, like the river, through the lives of three young girls, all just leaving adolescence, full of confusion and wonder. (Unlike most of the young girls in American novels and movies, these are neither lunatic faddists nor love objects for Andy Hardy.) Among the exquisite moments are the scenes on the river, blue-grey and misty, those at the jute press, sandy gold, white, and ecru; the dance by Radha in white and gold, with a beigy-white wall at her back. The River has faith in human dignity, with a tragic apprehension at moments of the human situation. It is the fruit of artists who have deeply contemplative natures. Who cares for weather?

Alice In Wonderland has far too much Disney and not nearly enough Lewis Carroll. Somehow the wonder got lost. (If there is a choice between that short miracle, Disney's Beaver Valley and this full length Alice, choose the former.) Parts of Alice, however, are pretty enchanting; the caterpillar with the voice of Richard Haydn; the seductive lavender-bonneted baby oysters seduced to the dining table by the Walrus and the Carpenter. Good enough on a hot night, not good enough for a really cool one.

lish movie, with little provocation and enough cheek. Like Mr. Collins, in Shaw's Getting Married whom everyone could "spot as a greengrocer and that meant a fortune to him", so Tony can be spotted as one of those little English films, literate, diverting, twisting, understated, and really light. The high point of this excursion comes in a deliciously tight wedding party at Dieppe. Like aspic to the throat, this is cooling to the mind.

Show Boat is a pulpy, dreaming big movie, in colour, with an enormous show boat, especially built, apparently lazing down the Mississippi. Jerome Kern's music swells out. Marge Champion dances with young charm. Ava Gardner is beautiful as the ripe Julie and William Warfield sings Ol' Man River with power and tenderness. Everything is in place except the old wonderful magic. Relaxing on hot nights.

he Medium is an extraordinary experiment that almost comes off. But Menotti's opera which had the force of a short uppercut on the stage, has too many rounds on film. It is too detailed. It is too overpowering. The voices blast the ears. The music, enlarged, seems always to be introductory. It is too deliberately art; the perfect movie slum, the peeling walls, the damp shining cobblestones which might have been shined up with Nujol. At moments, however, it has great beauty, the deep perspectives, like early di Chirico paintings; the occasional morning freshness of Alberghetti's voice, the agility of Leo Coleman as the mute gypsy, his fright and his grace; the whipping strength of Marie Powers' acting and voice. Only for a cold night.

Ace in the Hole is a brutal comment on those spectators of horror who drive up in their cars to watch dying agonies, a man on a ledge, or, as in this film, rescuers working to get a man out of a cave-in. Billy Wilder, who, with Charles Brackett, made Sunset Boulevard, sets forth alone here to tell of a tough reporter (Kirk Douglas) and his incredible milking of the story of a man in a trap. As soon as the news gets out, the tourists arrive, set up tents, followed by balloon sellers and hillbilly singers, and the ferris wheels of the carnival, with the crazy music beeping constantly. Although the subject is fresh, the attack is not; the New Mexican landscape is that of the horse-operas, and the characters are old stuff, the gangsterish reporter, the floozy wife, the villainous sheriff. When the trapped man dies, the exodus starts, the people and cars move off rather like, in Fantasia, the disappearing dinosaurs. Be sure there is arctic air conditioning.





DEBORAH KERR WITH MELANIE JANE

FOUR STAR
MOTHERS
AND THEIR
YOUNG

GENE TIERNEY
WITH CHRISTINA

JEAN HOWARD

DEBORAH KERR, who is Mrs. Anthony Charles Bartley in private life, is shown here with her three-and-a-half-year-old daughter, Melanie Jane, a young woman whose twin interests centre around the sandbox and dancing school. Melanie Jane's witty, Scottish-born mother once won a scholarship at the Sadler's Wells Ballet School, is a distinguished and versatile movie star, and the wife of a famous R.A.F. ace of World War II. Picture-making for Deborah Kerr has involved extensive travel: to Africa for King Solomon's Mines and lately to Italy for Quo Vadis which will be shown this autumn. GENE TIERNEY, opposite, the wife of Oleg Cassini, is shown here with their three-year-old daughter Tina—short for Christina. Brooklyn born, educated in Switzerland and Connecticut, Countess Cassini speaks French fluently, loves parties, the smell of gasoline and paint, dresses designed by her husband, and travel; Hollywood to New York is a mere commuter's run to the Cassinis. Gene Tierney, who is one of the busiest stars in Hollywood, will be seen next month in her new movie, The Secret of Convict Lake.



FOUR STAR

MOTHERS continued

JANE GREER WITH ALBERT AND LAWRENCE

JANE GREER, who is also Mrs. Edward Lasker, is photographed with her two small sons, Albert, aged three, and two-year-old Lawrence. The wife of the associate producer of The Thing, she shares her husband's interest in their racing stable, is an adroit needlewoman, likes to work in ceramics, and is a confirmed crossword puzzle addict. The latter accounts for her one-word description of her hobby which she calls oniomania—"a love of buying things." Her next picture, Friendly Island, will be shown later this year. SUSAN HAYWARD, opposite, in private life, Mrs. Jess Barker, is the mother of twin boys, six-year-old Timothy and Gregory. As a family, the Barker interests centre around fishing trips, model airplanes, and the hope of someday living on a ranch. Red-haired, superstitious, and a good horsewoman, Susan Hayward likes to paint, believes in astrology, and won her first screen test after she was a Saturday Evening Post cover girl; her next film, David and Bathsheba, probably will be out in September.

SUSAN HAYWARD
WITH TIMOTHY
AND GREGORY

JEAN HOWARD



CONFESSIONS OF A MS. READER

An excerpt from the forthcoming book, "How to Protect Yourself against Women and other Vicissitudes,"

BY CHARLES W. MORTON

s one who plows through a variety of manuscripts, I have decided to set up a couple of headings to be documented from time to time by bits from my reading experience.

The first heading, HOW NOT TO BEGIN A SHORT STORY, opens with a first sentence from an unpublished yarn:

"Mary finished darning Joe's socks and took up her ironing."

The other heading, CONVERSATIONS THAT DO NOT AD-VANCE THE ACTION OF A SHORT STORY, can be launched with the following bit of dialogue from another manuscript:

"It's come day, Abbey."

"I know it. Maw."

This specimen comes to hand from another recent unpublished story of what I suppose could be called The Third Avenue Bar School of Fiction. It was one of those tough little yarns in which the characters do nothing but make rings with their glasses, grunt at each other, and eventually depart in a state of perplexity. The quotes:

"What'll you have?"

"What are you going to have?"

"Scotch."

"I'll have Scotch, too."

"Two Scotches, Joe."

I am not sure this conversation fits my heading, for ordering the drinks was about the only action that the story seemed to present. However, the connoisseur of waste matter can't be too choosey.

If you have read enough of these two-Scotches-Joe manuscripts for a week or two, it is easy to numb your reading taste. You begin to wonder whether it's you or the manuscripts that are soggy. Then along comes a piece of actual writing once again: characters who excite interest; a situation worth exploring; a sequence which compels the reader to follow all the way; a denouement which he can not foresee, which bags him, convinces him, and sticks in his mind. When he has read this story he has been there. It makes no difference whether he is fresh or tired or how much rubbish has just cascaded over his desk. Neither does he care what the manuscript looks like; marked up or immaculate, it needs no editing, no corrections, no clarifications. The reader discovers suddenly that he has

not lost his wits after all, and all those moody little causeries over the watered Scotch can't do him out of the real story when he gets it.

Third Avenue authors should let their characters do their drinking at home, even though this means a rooming-house parlour or a rumpled bed. The drinks are much better and certainly a lot cheaper, and there are no irrelevant moppings of the bar or distracting remarks by the barkeep. I realize these are harsh measures. To deprive one of these authors of his bartender is all but to gag him, but we've all been eating too many peanuts and potato chips.

I have great trouble getting beyond the first paragraph of articles which begin:

"The time is coming, if indeed it is not already here, when the American people must..."

My hyper-conscientious hopefulness over the years has led me to read several such manuscripts all the way through. From this experience I am able to make the following generalizations, sometimes known as Morton's Law:

- 1. The American people must do no such thing, or
- 2. They have already done it or decided not to do it, a circumstance to which the author is not privy.

Herewith a few first—and so far as I am concerned last—lines of short stories. I offer them for suitable action by professional manuscript readers:

"No one around the office ever looked twice at Julia Cutbut. A scrawny figure with her sallow, oily skin, prominent teeth, and thinning grey hair, she..."

"The parlour was quiet save for an occasional muffled sob and the shuffling of feet past the coffin . . ."

"My Grandfather George was a celebrated bad actor throughout his later years, but the night the old gentleman wore his red flannel underwear and Aunt Elizabeth's Easter bonnet to..."

"When Hilda strode into our kitchen, which was to be her domain for the next thirty-five years, she remarked, with a Swedish accent that we could barely understand, 'Ay tank ay yoost...'"

"'And when, Most Honourable Grandfather,' asked Little Wu, 'will the War Lord (Continued on page 103)

YOUNGER AND CHARMINGER, I

A trace of nostalgia by one whose scintillating reputation is not founded on charm alone,

FRANKLIN P. ADAMS

and charming, as some of you may know. I am now, not to put too fine a point on it, old and far more charming than I was in my receding adolescence.

For one (what one means is this one) can recall the unjoyous, tragic schooldays with more accuracy than I can remember what I had for dinner night before last. The days of adolescence were filled with daily terror, as I am sure they must be to all my sons, and, yes, my darling daughter.

When my eldest son was four—more than nineteen years ago—I was reading a picture book to him about George Washington. "Did you know him?" he asked. This is another proof—I shall have more—that the gap between parents and children is wide. On the other hand, in 1943, my second son, fifteen, called up one day and asked what I was doing. I told him that I was reading So Little Time, and I was at the point when a father is embarrassed in the presence of his son, and his son's friends. "That isn't your trouble, Papa. Your trouble is talking to older people."

And one day that year I was passing by the room of one of my boys—all of them are good-looking, which they get from their handsome mother—who was gazing into the mirror, and I heard him observe to himself, "Oh, oh, I am terrible-looking!" It was untrue. I, also, looked at myself in the mirror when I was a year or two younger than he, when girls mattered to me, and I felt with truth that I was the facial inferior of such fine-looking fellows—Clarence Schofield, Reginald Miles, George Carpenter, and Jack Buhrer, all good-lookers who would be chummy with girls like Laura Matthews and Bessie Knight and Hester Riddon.

I had two daily tragedies when I was in the seventh and eighth grades at Douglas School. They all concerned a beautiful girl named Corrinne Zimmerman. Corrinne left for school morning and afternoon about the time I did, and I used to walk behind her for a block or two, and then I'd overtake and pass her, and kept hoping that she'd say, "Hey!" or equally endearing words to that effect. In dreams we walked to school arm-in-arm. But

she never spoke to me, and I, who knew myself for no beauty, was desolate. All this was many, many years ago, long before I found out that it didn't matter so much as I thought it did then.

It was when a young woman—I was crowding eighteen then—said to me, "You know, I get tired of those fine-looking boys. I think it's better to look the way you do, and you don't have to think all the time how handsome you are, and what a lady-killer you are." I took this kindly, for I still feel that it was said to put me at my ease. I left college on her account, so that I could earn enough money to marry her. P.S. I didn't earn enough, and she didn't wait until I was financially competent. I have four children; she has none.

There are tragedies that must be common to girls, too. The first I recall was the singing, in my first day at school—Room 22, Miss Werkmeister—and I didn't know the words or the tune, as the kids who had older brothers and sisters knew them. So I kept still until they became familiar with daily repetition. I can still sing that song about "My little lamb with his nimble feet. His eyes are so bright, his wool is so white. Oh he is my darling, my heart's delight."

And even then, with the virility of an eight-year-old boy, I thought the song was effeminate, or sissy, as I used to call the books my sisters read—Little Men, Little Women, and the Little Prudy and Flaxie Frizzle books. And speaking of virility, even before I went to school, I had to wear a Lord Fauntleroy suit—white shirtwaist, red Windsor tie, and a black velvet suit. Wearing that uniform was a tragedy that my parents didn't know about. For no parent can understand children, nor can children understand the parents.

Parental problems are not the same as those of the kids. And the problems that were mine in the 'nineties are not the same that confront children like mine, born between 1926 and 1932. Yet my boys would say—still do—"I'd like to discuss a P. of L. with you." (P. of L. is Problem of Life.) And I'd say, "And then I'll tell you a P. of L. of mine." And we'd exchange. It was a fairish give and take as I'd even tell them what mine were at their ages; and now and then they'd (Continued on page 96)



16 SUMMER DRINKS

A list of drinks to bead a glass, some new, some as old as summer; to be sipped in cool places: by a running brook; in the long-reaching late shadows of a terrace.

Summer drinks with a coffee base—for coffee to be poured hot over ice cubes; two level teaspoonfuls of coffee to each \(^{3}\)\sigma cupful of water. Iced Sanka Royale: add one jigger of cognac to \(^{3}\)\square cupful of double strength Sanka (or coffee). Pour into an ice-filled highball glass; garnish with a twist of lemon peel. You may substitute a light rum for cognac; Angostura bitters for lemon peel. Ca\)\(^{6}\

Frosted Spiced Tea: simmer \(\frac{3}{4} \) cupful water, \(\frac{1}{2} \) cupful sugar, dash of salt, \(\frac{3}{4} \) teaspoonful whole cloves, dash of nutmeg over low heat for 20 minutes; strain. Add spice

syrup to tea (proportions: 6 teaspoonfuls tea to 5 cupfuls boiling water; steep for 4 minutes; then strain). Pour mixture over ice cubes in tall glasses; garnish with slices of lemon, and stick of cinammon. Makes 6 servings. Rum Tea on the Rocks: add one jigger of Myers's rum to two jiggers of tea; add sugar to taste; pour over ice in glass. Champagne Tea Punch: boil 2 cupfuls sugar in 1 cupful water for 10 minutes. Mix one quart of Piper-Heidsieck champagne, 4 tablespoonfuls of brandy, 2 tablespoonfuls of rum, the juice of 2 lemons and 4 cupfuls of hot tea (proportions: 2 teaspoonfuls of tea per cupful of boiling water). Sweeten to taste with the sugar syrup. Pour into punch bowl over block of ice. Just before serving add one quart of soda water. Serves twenty. Other summer drinks—Pineapple and Rum: measure one or more jiggers of rum and a dash of lemon juice into a 12 oz. glass. Fill with Dole unsweetened pineapple juice, and garnish with mint. (Continued on page 101)

Right: Tea in the garden, sheltered with screens, a little more trouble but twice as nice as tea in the drawing room. Details of the setting on page 101.



Opposite page: A picnic needn't always involve sandwiches; a tiresome excursion. It can be an especially delicious meal, no further away from the house than a walk down a garden path. A wonderful way to entertain; a happy change from the family routine of indoor eating; a picnic can be, like this one, gay as a carnival (twice as comfortable). Details on page 101.

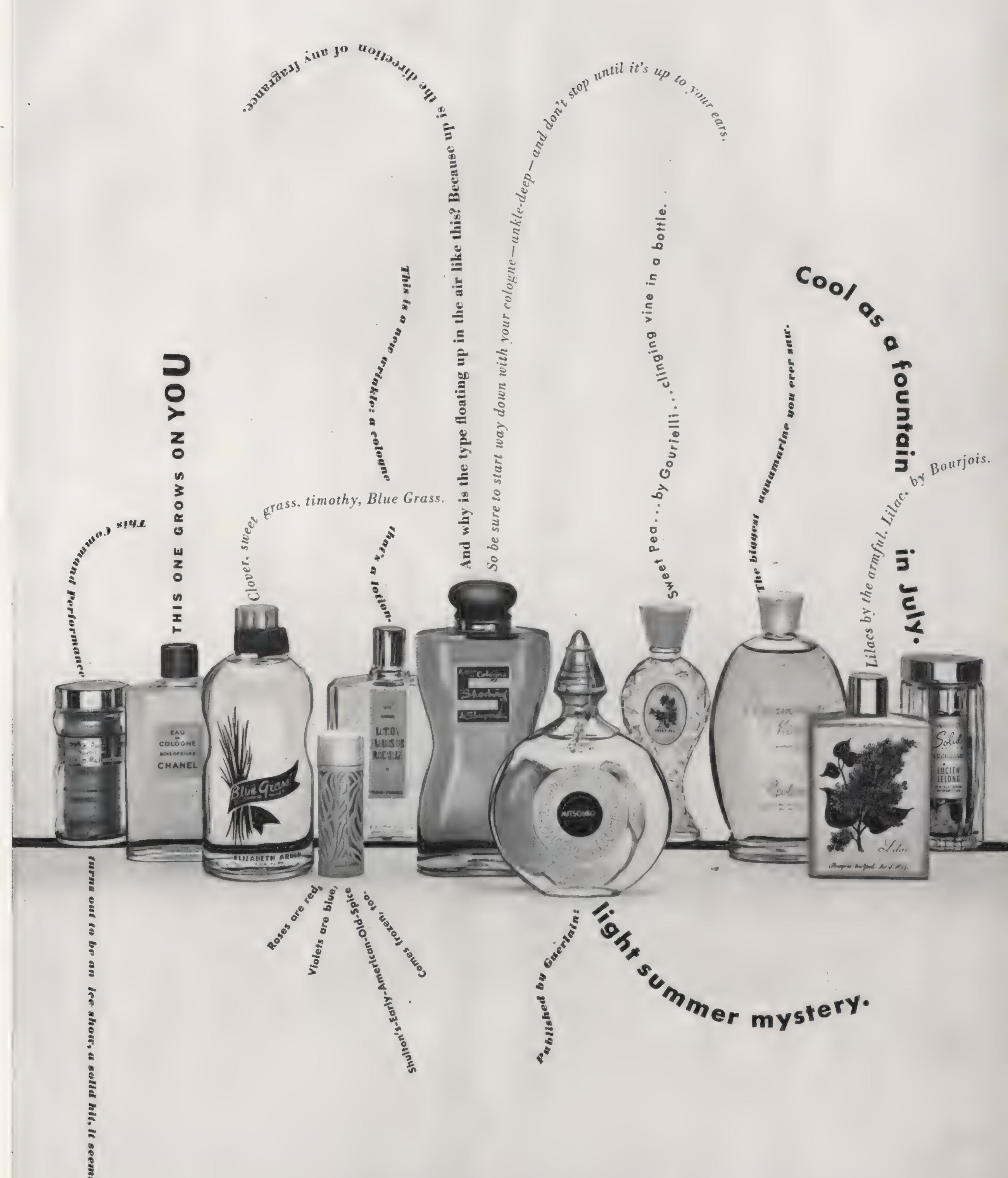




SUMMER FRAGRANCES

-speaking for themselves







THE BELTED SMOCK: FRESH PIECE OF FASHION



IN SOUTH AFRICA

By the author of "Cry, the Beloved Country,"

ALAN PATON

Africa is hard to convey to those who live in countries where it is the rain and not the sun that drenches the earth. The Europeans can hardly imagine it at all, but the American who knows Texas and Arizona and Colorado is better able to do so. It is a harsh and violent beauty, full of sweep and colour, and the eye must see it in the large, or not see it at all.

It is true that to the east and south of the Drakensberg Mountains, which run like a displaced backbone through the whole length of the sub-continent, there are to be found in abundance the softer and more intimate beauties of nature, of glade, wood, fern, and flower, because of the rain-bearing winds that come from the Indian Ocean and are caught against the escarpment. Yet even the hilly and grass-covered countryside of these southern and eastern districts must be seen in the large, and the landscapes are wide and immense. But it is rather the barren western coasts, and the great interior plains of the Karroo and Orange Free State and Transvaal, which are typical of Southern Africa; and these characteristics extend to the Rhodesias, where the grass and scrub of the south are replaced by endless forests of lesser acacias, stretching away to the horizon like a black and hazy sea.

Even these forests are strange, for they are not full of green depths and glooms. They are as sun-drenched as is the south, and the trees live a hard life on a hard soil. In the winter the earthern floor is dry and powdery, and the fallen leaves crack and break under the feet. Amongst the trees are flying the coloured birds of Africa, and through them move the lion, the elephant, the cheetah, the kudu, and the impala.

It is fascinating to study the early prints of these Southern African scenes made by European artists. It is clear that in these artists the belief persisted that the earth should really look otherwise, and therefore the stark outlines of mountain and rock and tree are softened, and the violent colours are subdued; but the harsh grandeur of the country was too powerful to be altogether softened and subdued, and these prints show the struggle of European imagination with African reality.

The white man set aside large tracts (though not large enough) of land for occupation by the tribes, such as the

Transkei, Zululand, Sekukuneland, Bavendaland, and it is possible still to see in these parts of the country something of the simple tribal society. One of these smaller tracts can be seen only thirty miles from the capital city of Pretoria, with its fine public buildings and modern industries. It was set aside for the N'debele people, who still retain more of their customs than most other tribes. The N'debele woman and her child, shown in the opposite photograph, are adorned with beads and bands. This bead work is full of traditional symbolic significance, and to acquire a knowledge and understanding of it requires prolonged study, not only of the work itself, but of the customs and beliefs of the tribe. Yet even among themselves this knowledge is no longer entire; many of the women now wear European dress, and some spend most of their lives in the towns and cities and return home only at intervals.

It would be possible in the same community to find those whose knowledge was still faithful and exact, and those who had lost nearly all. On the whole it would seem that the beauty of tribal simplicity is doomed to disappear from the earth; why, even literacy itself is its enemy. Even now in these relatively untouched communities you will hear somewhat less talk of tribal matters, and somewhat more of this modern thing that is called the rights of man.

The woman is standing with her child outside one of the huts. This hut too is adorned, but not only with traditional designs. The white man's world is creeping in, and the aeroplane, the motor car, the bus, begin to play their parts, even the circular disc that limits traffic to 40 m.p.h. The ochre paints, prepared from various soils, are washed off each year in the rains, and the designs must be renewed.

The two greatest waterfalls of all were snatched by the harsh interior for itself. One is the Great Aughrabies Fall, where the Orange River (Continued on page 103)

COLOUR FROM AFRICA PHOTOGRAPHED BY NORMAN PARKINSON

Opposite: Young mother and child of the N'debele tribe in the Transvaal; the beads and bands of gold show her tribal importance.





Victoria Falls filling the gorge with spray like a jewelled fog



Uncut diamonds from Dutoitspan Mine



Zulu huts, like a giant apiary, backed by the Drakensberg Mountains



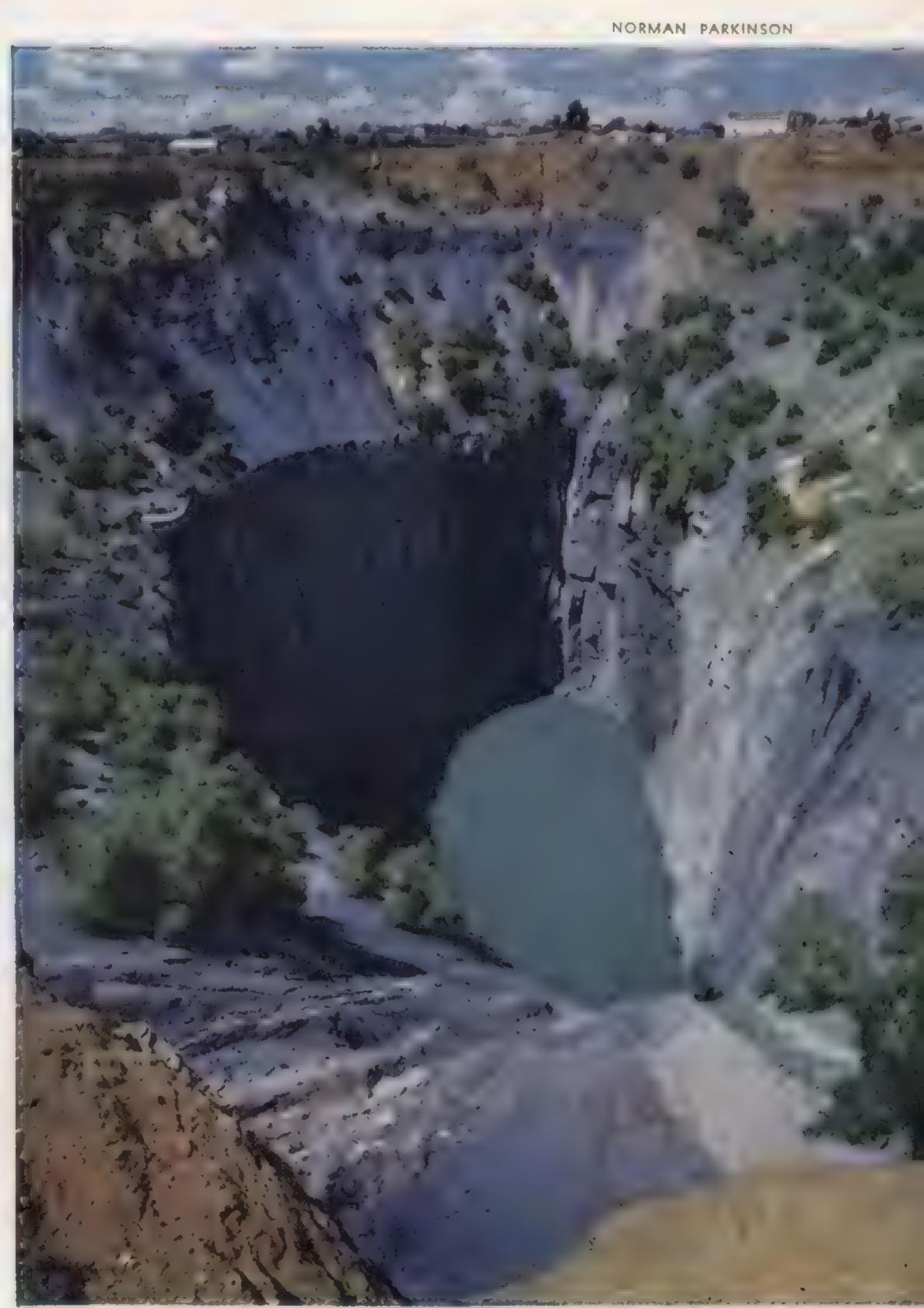
Masses of wild flowers in the Queens Hotel, Oudtshoorn



Typical Cape Town architecture; Table Mountain in background



Elaborately decorated native houses in Kano, Nigeria



"The Big Hole," the original Kimberley mine

WHENIS A TRANSITION-FASHION?



TRANSITION COAT: CLEAR BLUE LACY FLEECE



A transition-fashion? That's something that goes on. From any season into the next. That's why, in July, along with bathing suits and cold drinks, we give you: Above, left: A sheath you could wear now. It's of grey cotton corduroy (the very corduroy Vanetta makes for boys' knickers). Later, we'd add a sleeveless black turtle-neck sweater, as here. Shoe-buttoned sheath, \$18. Ronay bag. Both, Peck & Peck. Above, right: Cotton, rayon, and wool, knitted into a year-around proposition. In a black and white grain you'll hear more about this autumn. And look! The first turtle-neck sleeves we've seen. By Sportwhirl, \$23. Saks Fifth Avenue; L. S. Ayres. Opposite: Lacy fleece, and that's news. Blue, and that's a point. Year-around, and that's the really wonderful thing about a featherweight wool. You could breeze along in this one in an open car in July, and turn the huge fringed shawl up into a deep hood. By Originala, \$275. From Bonwit Teller; Wanamaker's, Phila.; Frost Bros.; I. Magnin. Earrings and pin at Marion Wright. Pigskin gloves by Kay Fuchs at Bonwit Teller. Lipstick, Coty's Sub-Deb "Light." And yours? the bouffant coiffure.







WHEN IS A
TRANSITION-FASHION?

continued



COFFIN

The dress you wear in July to, say, a stadium concert (any stadium concert, from New York's Lewisohn to Dallas' Starlight) is the very dress you might wear at five o'clock in December. That's a working transition-fashion for you. A year-around matter, really. Top, left: Polished black silk taffeta dress with a full-skirted apron (the full skirt is the new skirt, to quote ourselves). Standaway cowl neckline. By David Marcus, \$80. Bendel's Young-Timers. Top, right: White tucked cotton organdie shirt, \$25. Full skirt of black rayon taffeta, \$25. Theatre now; winter dinners at home. By Georgia Bullock. Henri Bendel; Carson Pirie Scott.

Left: Navy-blue silk faille; fine figure of a dress. Skirt rounded out with pockets. Cummerbund folded close. Tapered, open collar. By Adele Simpson, \$110. At Henri Bendel; Stix, Baer & Fuller. Above: Black silk taffeta suit. The collar faced with pink satin, rhinestone buttons. By A. Goodman, in sizes 10 to 18—which pleases us for a fine figure of a woman, \$60. Bendel's Young-Timers; Garfinckel's. Opposite: A dress for summer's end, autumn's beginning, and all winter. Mysteriously—and wonderfully—cut. In Stonecutter rayon tissue faille, by David Marcus, \$40. Bendel's Young-Timers; Garfinckel's; The Broadway. Earrings, rhinestone wings by Coro, at Bendel's.





TIP SHEET ON FURS

long-term investment, not a flighty or last-minute purchase. It should be worn for years, loved for years, withstand for years the fashion changes which cloth can afford. This is the way you get your dividends. There may be three months before you wear your new fur coat, but there's not a minute to be wasted in the planning for it. So, sit where there's a breeze, get something iced in a glass to hold in your other hand—and start to plot.

We've been everywhere, where fine pelts meet fine designing, and here is the tip-off to what's going on in the workrooms—right out of an editor's notebook.

"Definite look of fur-handled-like-fabric. Cloths for cloth coats try to look like fur. Furs for fur coats treated like cloth. Anything they can do, we can do better, attitude of furriers. Consequently: using lots of Russian broadtail. A big comeback. Easy to work as piece of moire. Also: lots of mink. A big stand-by. Can be worked in any direction.

"Good news in long coats is new silhouette: modified pyramid. Plenty skins for fullness-in-motion. But it's folded-in. Even pleated sometimes. No tent trouble, now.... Important, underline important: Chinese influence. Band collars, vents at sides, like coolie jackets.... In with a big bounce: the jacket that's a little fur ball. Very rounded. Banded at the waist. Solution to: how to wear a jacket and a full skirt, too.... Short coats, all degrees of abbr. From bolero to 3/4. Last fraction looks new again.

"Collars, collars. Some like a bellows, to fold up or down. Some like suit lapels. Some like a stole worn just hanging down. Many of fur to contrast with coat. . . . Shoulders do disappearing act. Can't find

them in smooth slope between collar and sleeve. Good riddance....Sleeves fullish, shortish. Example: the bloomer sleeve. Example: the chicken-leg sleeve....

Money-no-object furs (besides mink and broadtail): Alaska seal. Beaver. Persian lamb. Sea otter (nifty colours: honey, taupe, navy). And, brand news: clipped fox.

"Not-much-left-after-taxes furs: sheared muskrat and raccoon, velvety and thick-piled. Moleskin (dyed to match anything). Persian broadtail and Persian paw (thin, supple).

"All these drape, fold, pleat, and cut anyway needed. Need it plenty this season. All skins very 'worked,' but never tortured.

"Great year for fur investment. Plenty of choice, for one and all. No Ford musts, so coat will not date. Feeling of design at all prices, in all pelts. Had wonderful time." Above, left: Tip on a new fur. Clipped fox, the colour buff, the weight negligible. Travels light, with radiant heat. Comfortable as a bathrobe. The fullness, the pockets, the collar—all thrust forward. Hollander-dyed. Esther Dorothy. Left, below: Tip on a new short coat. Coolie jacket, via Balenciaga's cloth original. Diamond-shaped shoulders. Spaced pockets, two in front, one on each hip. Band collar. Russian broadtail, Hollander-dyed. B. Weinstein. Centre, below: Tip on new fullness. The fur flatly-folded at the back. Flaring only in motion. Deep slits at sides. Round collar, cuffs: white Russian ermine or Russian broadtail, Hollander-dyed. Revillon Frères.

Right, below: Tip on the rounded line. The skins (Emba Royal Pastel mutation mink) worked horizontally. Two sections of this, separated in the centre for drapability. Dior design, by Reiss & Fabrizio. I. Magnin; Neiman-Marcus.



BOX-PLEATED BROADTAIL
ERMINE-RIMMED

THE ROUNDED LINE; HORIZONTAL MINK











VOGUE, JULY, 1951



HONEY-BEIGE SHEARED RACCOON



ROUNDED MINK CAPELET

Left: Tip on fullness without bulk. The coat hangs straight. But width, enough to match any determined stride, is folded into front pleats. Matara Alaska Sealskin. Revillon Frères. Left above: Tip on a new pelt (not much pelf). It's sheared raccoon, bleached and Hollanderdyed to a honey beige. Deep cuffs, stand-up collar. This, and the hat: Bergdorf Goodman. Right above: Tip on the rounded line. The skins are worked diagonally, seamlessly, into a brief capelet that wraps snugly. Of Umpa dark ranch mink. Designed by De Leo. Left below: Tip on the fitted jacket. Fitted firmly, closely as a basque. Partner for a bouffant evening skirt. Bloomer sleeves, roll collar. White natural Russian ermine. Henri Bendel. Right below: Tip on a fur-trimmed fur. The jacket is brown natural river otter. The notched collar, the neat cuffs are Hammer Brand, black

IN SEALSKIN

ERMINE BASQUE, BLOOMER SLEEVES



RIVER OTTER WITH PERSIAN LAMB

Persian lamb. Designed by, at Alfred Rainer.





year slow start, of the Iranian situation with the non-geographically minded public suddenly realizing how blurred the boundaries are between Russia and Iran... The irrational status of beef prices when fat costs the same as meat... The long-drawn comet tail of the Senate Foreign Relations inquiry; the testimony of General Willoughby and his two footlockers of evidence... Baseball and the definitive explanation of the hairline rulings of the umpire by Cal Hubbard who said: "If a player doesn't like a call I've made and says, 'You ———,' that's personal criticism, I ignore it; if he says, 'You blind ———,' that's professional criticism, out he goes."

people are talking about ... Miami discovered as a summer place much as the French Riviera was discovered for the summer during the early 1930's. ... Roger Rico, the great bass of the Paris Opéra, now in South Pacific.... The invitations (sent to guests all over the world) to the costume ball in Carlos de Beistegui's magnificent eighteenth-century Palazzo Labia in Venice, September 3.... The paintings from the Alfred Stieglitz Collection at The Museum of Modern Art. ... Stalag 17, a tensely played spy-and-gag melodrama set in a German prisoner-of-war camp, sustained beyond the writing by the direction and by good acting. ... The brilliance and the simplicity and the light in the educational darkness (especially for parents) in the new book, Why the Private School? by Allan V. Heely.

PEOPLE ARE TALKING ABOUT... The line, "There's no friend like a new friend."... Colour television and its programs, expected to start soon.... The revival of the plushy sailing parties, on the big ships off to Europe.... The current must of "nouveau riche"-ness—the rash of Renoirs in the rumpus room.... The switch of the Trollope lovers towards Ada Leverson, that small, dark, witty woman who, in six novels back in 1906-1917, held up Edwardian society to view with her special tweezers.... Narcotics Anonymous, a group similar to that of Alcoholics Anonymous.... The really amusing book, The Pleasure Was All Mine, by Fred Schwed, Jr., who rolls with wise laughter and quiet understanding through his life, and particularly remembers his horse-playing father of whom a friend said: "Your old man will believe to be true, and will defend to the death as true, any opinions which tend to scan into iambic pentameters."

LEWIS W. DOUGLAS AND HIS GRANDSON opposite

Lewis Douglas was recently appointed Chairman of the National Policy Board of the American Assembly, a newly-formed group conceived by General Eisenhower, to meet about four times a year as a forum, with guests taking part in discussions on national and international affairs. Within his fifty-eight years, Mr. Douglas has also been a mucker in the Arizona copper mines, a teacher of history, of economics, and of chemistry, a Congressman, Director of the U.S. Budget, President of McGill University, Deputy War Shipping Administrator, President of Mutual Life Insurance, and, from 1947 to 1950, Ambassador to the Court of St. James's. His simplicity and tact won him the love and respect of the English people, gained him a name as "that rare phenomenon in public life, a man without foes, whose courtesy extends to all." Now Chairman of the Board of Mutual Life Insurance, Mr. Douglas plans to spend part of the year on his eighteen-thousand-acre ranch not far from Tucson, raising Hereford cattle and thoroughbred horses. Handling the reins with him here, at the ranch, is his three-year-old grandson, James Stuart Douglas, junior, the fifth generation of the Douglas family to live in Arizona. EOPLE ARE
TALKING
ABOUT...

JOFFÉ



MISS LOWELL MARRIES

Miss Edna Brokaw Lowell is the daughter of Mr. and Mrs. James Russell Lowell, great-granddaughter of James Russell Lowell, the author. Here, before her marriage in June to John Haldeman Leib; watched by a Bride's-Father-ly eye. Her dress, white satin with lace appliqué, made for her at Elizabeth Arden. Her veil, beautiful family lace.





DE LIMUR-WALSH

Miss Eleanor Walsh, the daughter of Mr. and Mrs. Kenneth Walsh, was married in San Francisco to Charles de Limur. Above left: Three bridesmaids, Miss Anne Montgomery, Mrs. Edward Walsh, Mrs. Shane Butler. They wore white, carried white tulips. Centre: At the reception at The Bohemian Club, Mrs. Charles Howland Russell, the Baroness of Ravensdale, David Hulburd, Walter Prendergast. Right: Her dress, white tulle on satin.



WAYNE PETERS







JAY TE WINBURN

JEBSEN-DULLES

Mrs. Jens Henrik Jebsen, who was Miss Clover Todd Dulles, is the daughter of Mr. and Mrs. Allen Welsh Dulles of New York. She was married in white satin, a veil of old and beautiful point de Venise lace. In the centre, above, she is shown with Miss Gregor Armstrong, one of her bridesmaids, and Miss Eleanor Lansing Thomas, her cousin and maid of honour. The attendants were short, beige lace dresses with capes, carried pansies, red roses.





NICE WAY TO LOOK-

Nice way to look—starting now. Starting for Europe, or San Francisco, or on practically any journey.

Or starting a suit-season which, today, never really ends.

This July—generally, for the first July on record—wool suits are being freshly-cut and newly-delivered to the shops.

They're for the whole year, beginning any time.

Left: Walking into July, a brand-new suit. Diagonal weave of black and white wool. Rib-hugging, rounded.

Black velvet within the neckline. By Adele Simpson, about \$155. Koret bag. Both Altman.

Suit also, Himelhoch's; I. Magnin. Mr. John hat.

Right: Advance notice—grey and black together.

Hairline-striped worsted by Miron. The suit

with longer jacket has a pleasant strictness after

summer cottons and linens. By Rothmoor, \$100.

Trifari pins. All, at Bloomingdale's.

Suit also at Woodward & Lothrop. Grey alligator bag,

by Koret. The mink stole, Emba Silverblu mutation mink, is from Maximilian.

Far right: Featherweight tweed for parts of July and eleven other months we could name.

Black and white checks. Black velvet collar. And line.

By Adele Simpson, \$155. Saks Fifth; L. S. Ayers.

Stockings, both pages, pointed out particularly for suits, are the new 60-15 mileage by Belle Sharmeer; Lord & Taylor.



YARDSTICK TO YOU

These tests, called projective, are not parlour games but practical psychological tools planned to reveal only to experts "the hidden anatomy of personality," just as blood counts and X rays are diagnostic yardsticks for medical internists. The nub of the projective test is the way in which the subject is presented with neutral stimuli—an innocuous picture, an ink-blot, or an unfinished sentence—and asked to put his own interpretation on it. Disarmed by the neutral quality of the stimulus, the subject reveals important personality clues. It is the expert giving and interpreting of these clues which make the tests effective. The five tests shown on these two pages were chosen out of many because they are the most generally used in psychological clinics, in private practice, and as personnel appraising methods for industry and the armed forces. (Such tests have so infiltrated our idiom that mystery writers and television comics refer freely to Rorschach, Sentence Completion, and Thematic Apperception Tests.) Although, superficially, they appear simple, they are cunningly devised psychological booby traps. There is no way to fake responses, no right or wrong answers. All responses made during the tests are significant to the trained psychologist; the way the subjects move, the way they wisecrack or hesitate. Projective tests supply the shorthand on the wall, all-important to psychologists who believe that "every man is a volume if we only knew how to read him."



Rorschach Test

The most intricate of the projective tests, used for deep probing, it reveals strengths and weaknesses, the individual's degree of adjustment. A series of ten cards is shown the testee, one at a time. Some are brightly coloured, others in black and white, but all are abstractions composed in ink-blots. The examiner asks what the subject sees within these convolutions, what imagery they bring to mind. The subsequent description as well as the area on which attention is focused reveal clues to the individual's outlook on the realities of his (or her) environment. A specific area described as an "iceberg" might indicate emotional immaturity; a section referred to as "women yelling at each other" could betray inner turmoil. The inventor of this important test, Hermann Rorschach, was the son of an art teacher. Born in Switzerland in 1884, he studied medicine, started working with ink-blots in 1911. Although he died when only thirty-seven, and subsequent researchers developed the interpretative techniques of the test to their present high-efficiency level, the Rorschach series still consists of the ten ink-blots chosen out of thousands by the inventor thirty years ago.

I feel that a real friend

If my father would only

I know it is silly but I am afraid of

The worst thing I ever did

I could be perfectly happy if

EXCERPTS FROM A SENTENCE COMPLETION TEST

Sentence Completion Test

A rich source of information on fears, aversions, attachments, emotional insight, this test in one form or another (as an associative method) has been a well recognized technique since Freud and Jung. The subject is given a group of incomplete sentences to complete with the first thought that comes to mind. The sentences are chosen for their bearing on family, sex, personal relationships, or self-concept. The incompleted sentence stimulates free association. The result indicates whether emotional reactions are impulsive or controlled under stress; whether the subject tends to react realistically or fantastically; whether the testee responds to impulses from within or stimuli furnished by environment. Devised as an intelligence test in 1897 by Hermann Ebbinghaus, a German experimental psychologist, it has developed into one of the most used of projective tests.



Figure Drawing Test

It can spot sexual maladjustment, anxieties in personal relations, tendencies to withdraw from reality, inferiority complex, and structural brain damage. The subject, asked to draw a person, is assured that draughtsmanship is not important. If the testee first draws a male figure, he (or she) is then asked to draw a female, or vice versa. Behaviour throughout the test is observed and weighed. Gestures, doodles, pressure on the pencil, completeness of the figure, the relative size of the man and woman, the amount of detail, the position of the figures on the paper, all offer personality clues. A dimmed-out face may point to self-consciousness; a prominent chin, to aggressive tendencies. Although as yet there is little standardization of evaluation in this test, it is valuable when given along with other projective tests. Florence L. Goodenough at the University of Minnesota first used figure drawing as an intelligence test for children; later its scope was extended to a projective technique for adults by Karen Machover, a psychologist working with the New York City Department of Hospitals.

By permission of the publishers, from Henry A. Murray's Thematic Apperception Test, Cambridge, Mass.: Harvard University Press, 1943. Copyright, 1943, by the President and Fellows of

Harvard Col-

lege.



ONE THEMATIC PICTURE

Thematic Apperception Test

A method of revealing dominant drives, emotions, complexes, and conflicts, this test is particularly effective in the area of personal relations. The subject is shown, one at a time, a set of twenty pictures. (The T.A.T. series includes thirty-one pictures, some for men and women, some for men only, some for women only, and some for boys and girls.) The pictures concern critical and dramatic situations; invariably have ambiguous overtones. The subject is asked to weave a story about each picture, including events that might have occurred before and after the depicted moment. People have a tendency to interpret a situation according to past experience and needs, becoming so involved in story-telling that they forget the need to disguise inner feelings. A picture of a man being held back by a woman may disclose among other things a feeling of being hemmed in by women, or a wish to be protected by women. T.A.T. was developed primarily by Dr. Henry A. Murray, formerly a member of the Rockefeller Institute for Medical Research and Director of Harvard's Psychological Clinic.

The Bender Visual-Motor Gestalt Test

Association, Inc. PART OF THE BENDER-GESTALT TEST It is used primarily to show up disturbances that are organic as well as psychological. The subject is asked to copy nine geometrical figures made of dots, curves, and straight lines. Speed, accuracy, position of the figures on the copy sheet, elaboration or simplicity, all are significant. This technique is based on the theory of Gestalt. (Gestalt, which was introduced in 1890 by the German philosopher, Christian von Ehrenfels, is a psychology of form, with its premise that the whole form has a quality which is more than the sum of its parts.) Because a person's concept of form differs in the various stages of individual development, the way the simple patterns of the Bender-Gestalt test are copied can show up disturbances in this development. A man with a brain hemorrhage might reproduce the geometric patterns in a childish scribble; a schizophrenic, distort or lose the pattern entirely. This test was developed in 1933 by Dr. Lauretta Bender who is now Associate Professor of Psychiatry at New York University College of Medicine, and Senior Psychiatrist in charge of the Children's Service at Bellevue Hospital.





THE HENRY E. STEHLI HOUSE, LONG ISLAND

This is a house organized for flexibility. The twenty-four well-kept acres, the tree-size boxwood, the thirty-five rooms can be managed by a staff of nine—or of three. Mrs. Stehli, who has built three businesses out of children's clothes, decorated sweaters, custom-order dresses, and other ideas-in-practice, may well have at her house one day a benefit party for 500, on the next a luncheon for 100 people. Her system begins with a good cook, one who does not mind the ins and outs of two children, an indefinite number of week-end guests. Mrs. Stehli incidentally is a collector—of Meissen, Dresden, Chelsea china; of crys-







tal; of furniture that pleases her, found the world over. Mrs. Stehli enjoys gardening; supervises the cutting garden, arranges the flowers throughout the house herself, considers them part of her decoration plans; thought up the winter garden (above): at once a favourite sitting room, a greenhouse for oleanders, camellias. Left: In the white dining room is an unusual five-pedestal Duncan Phyfe table, a screen by Maria di Kosenko. The table is set with fine Waterford crystal. Below, left: The big, high-ceilinged white drawing room is largely candlelit; has a circular Aubusson rug, chairs covered in Mrs. Stehli's favourite Nattier blue. Below, right: The hallway, again white, white carpeted; filled with plants, flowers, old gilt Chippendale mirrors, a French copper basin, growing philodendrons.





VOGUE, JULY, 1951



NEW MARKINGS

Garden green, a clear-cut contrast on white. A good bold signature, cool as a cross-breeze, for a man's room, a guest room; embroidered, scalloped consistently across huck linen hand towels, percale sheets, thick Turkish bath towels.

As fresh as the green, a splashing of Shelley Marks's "Mignonette" Flower Water.



Monogrammed wallpaper, paired to the appliqué towels, new, pretty for a bathroom; the fragile pink monogram flowering pale, delicate as petals, against white. On both pages: towels by Martex; sheets and pillowcases by Utica; wallpaper by Léron; all at Léron; I. Magnin. Matches by Dempsey & Carroll. Henri Bendel's pink Floating Soap and Schiaparelli's "Shocking" cologne. Further details on page 101





Above: Pattern No. 7419. A white suit with a bodice that is as becoming, fits as close as—a coat of tan; shoestring straps; shorts; here in McBratney linen. Sketched right: Pattern No. 6954: a suit with princesse lines can be as flattering as a dress; here, with a V neckline; wide straps. Two views of Pattern No. 7095, a bathing suit with a brief overskirt that ties on over shorts when you're sunning after serious swimming; neat waist; shirred top. Pattern No. 7248: A suit with a gently flaring skirt; wide straps; gathered top; close-fitting waist. Pretty in large sizes. Pattern No. 6709: "Easy-to-Make." A boned tubular suit with straps; a halfskirt at the front; shorts at the back. For other views and sizes, see page 99.

Where are all the bathing suits in July? Fact is, in swimming. Most of them have been sold, and the shops admit it frankly. Fact two: in the shops or not, bathing suits—in one moulded piece, with shorts for a slim figure, with skirts for My Kind of Figure—are wanted. Our advice: take a minute to choose a Vogue Pattern from these two pages; take a cloudy day to make your own. A sure way to have enough suits (much snappier than swimming in jeans). Opposite page: Pattern No. 7365. A suit with a scoop line at the back; string shoulder straps; shorts. With a wingspread of stole lined with terry cloth to blot in, sun on. We've made both in red and white Galey & Lord Swagger gingham; stole lined with Sporterry by Cone Export.



GREENTREES

HORST

COUNTRY HOUSE WRITING PAPER

Papering this page is a range of Eaton country writing papers from, right: A rather classic, heavy paper, here blue with a white border, marked simply with the name of the house; to use for thank-yous, invitations. "Petersburg 1850"; \$3 for 75 sheets, 50 envelopes.

Left: A more informal paper, white with a blue border, the marking explicit as a policeman's directions (it could even have a map); to run through the typewriter, send air mail. "Social Type" is Eaton's name for it. \$1 for 36 sheets, 24 envelopes. Engraving extra. Below: Post cards with name and address, quick dispatchers of household business. \$1.50 for 100, including printing.

All at Lord & Taylor; Thalhimers. Part of the pleasure of summer writing could be a writing table set out of doors. Top left: This, set with old silver and: a green and gold Florentine leather writing portfolio, \$22.50; the new prism glasses that let you see whatever is on the table while you look straight ahead, \$20; both Mark Cross. A gold-finished cartridge pen, \$1; Dempsey & Carroll.

PENNYWORTH

DORSET, MAINE



A VERY FINE BATH POWDER

WITH THE MOST TREASURED NAME IN PERFUME

Nº 5 GARDENIA RUSSIA LEATHER Nº 22 BOIS DES ILES

CHANEL



YOUNGER AND CHARMINGER, I

(Continued from page 59)

be the same, owing to what I remembered.

I remember, for example, in 1896, the night before I was to have an examination in Plane Geometry, my father took me to see Robin Hood, and I thought to myself what a wonderful time the Bostonians (they acted in it) were having, and would have tomorrow, for they had no Plane Geometry to worry about. Matter of fact, I wasn't worried about passing; I was worried about getting an A. (I got it and if you doubt it, look up the records in what was then Armour Institute, and now is Illinois Institute of Technology.)

This I never told the kids. I know that there is nothing worse for children than to have a parent begin with, "When I was your age." When the average parent was their ages, he or she was young, but it was twentyfive to fifty years ago. And when the entire world, let alone one's children, may change overnight, it is ridiculous to say, "When I was your age." You might as well say that because Benjamin Franklin, a greater man than any of us ever are likely to see, walked from Boston to Philadelphia we should do likewise, or because I boated to Southampton in 1925, I should do it in 1945, when we planed to and from Paris in a night.

Free Reading and Wheeling

I read Scott and George Eliot; my children can't read them—I doubt that I could now. My daughter's literary heroine is Virginia Woolf; she reads E. A. Robinson and Robert Frost. My sons read T. S. Eliot and Sandburg, but they read aloud from Mr. Dooley, R. C. Benchley, and Ring Lardner. The poems I read were those of Austin Dobson, and other formal poets: Hardy and Bret Harte. But I don't ask the kids to read Dobson.

Reading was well enough, but there were other matters of moment. There was bicycle riding in the flat Chicago and vicinity. Not only was I young and far from charming in those days, but also I was a well-garbed boy. I remember riding a wheel-we had "wheels," as opposed to the "bikes" my boys rode. I rode a Barnes White Flyer, and never without a cap, a shirt and high collar, and a bicycle suit, which was a coat, and short pants caught at the knee with a buckle, and plaid stockings, not to add bicycle shoes, for wheels were equipped with rat-trap pedals. I now and then ride the boys' bikes, and they are wonderful with their coaster brakes, and lots of pleasant contraptions we in the dim days didn't have.

We didn't have movies, and of course no radio and no television, and I have a notion that I am far younger, though I was born in 1881, and charminger than my father ever was, who never got over his Boston accent with his Vanilla Rice Cream locution. So o. and c. though I am, and have been in the East since 1904, I can not say, as they say in most parts of New York and Brooklyn, Detrert and Tchicahgo.

I play tennis, and never hope

to get to the age when I give it up for golf. . . . I am old and uncharming enough to hate "like" used as a conjunction, as the baseball radioteers use it, like "It looks like he was safe." That doesn't grate on the modern ear so much as it does on mine, schooled as I was in the decencies of English. . . . My eldest boy is a satirist. He said, "Pa, you act like you would stop an avalanche."

And that reminds me that satire is no good. When I was young, I came to New York from Chicago. I had a furnished room on West 19th Street, opposite Siegel Cooper's department store. I would be waked by the horse-drawn trucks. I was lonely; New York is a tough town when you don't know anybody, and to the first person I met, I said that I lived across the street, it was noisy, and one of us had to move. "It'll be you," she said. "Siegel, Cooper and Co. have been there for years."

When I was longhanding my daily column for the New York Evening Mail, two feet from where I was working, a carpenter was hammering at a window. "Does the scratching of my pen bother you?" I asked. "No," he said, "keep right on. I can't even hear it." Last winter I was asleep when I was waked by a loud radio speaker. I knocked on the door of the offender, and said, "Does my sleeping in the next room interfere with your radio?" He didn't answer, but my biting satirical charm worked. He turned it off. So I got up at 6:30 anyway.

Yes—which I apologize for, as radio commercials usually begin with that rhetorical affirmative—I am old and charming; as opposed to the mother of my dear children (and I never was one to flatter) who still is Young and Charming.

P.S. A gambler I, I will give you a Tidy Bet that, No Reader She, she will read the end of this serious essay, written with my Heart's Blood, and will tell me that she loved my Cute Little Article.

EDITOR'S NOTE: Sixty-nine-year-old Franklin P. Adams, "godfather . . . of the contemporary newspaper columns," originated his first column in 1903. Later called "The Conning Tower," it appeared successively in the Chicago Journal, The Evening Mail, New York Tribune, The World, New York Herald Tribune, and New York Post. Among the young, usually unknown, and happily unpaid contributors to his famous column were Dorothy Parker, Ring Lardner, Edna Ferber, Moss Hart, John Erskine, Edna St. Vincent Millay, George Kaufman, Arthur Guiterman, and Deems Taylor.

Once collaborator with O. Henry in 1909 on a musical comedy, Mr. Adams has written numerous books including The Diary of Our Own Samuel Pepys. Journalist, wit, poet, and classical scholar, this long-faced "attractively-ugly" man is probably best known to the young public for his dry funniness and camouflaged brilliance when he was one of the board of experts on the radio program "Information Please."

DIET TO FOLLOW THE DIET

On these pages, Vogue's Diet X, less rigorous, long-term diet to follow the five-day psychological diet on pages 27 and 29.

1ST DAY		3RD DAY	
Breakfast:		Breakfast:	
Raspherries	42	Half grapefruit	50
fresh; ½ cupful	-7-	Corn Flakes	50
Skimmed milk	45	½ cupful with	
½ cupful		Skimmed milk	45
Black coffee or Sanka	0	½ cupful	
Lunch:		Black coffee or Sanka	0
Bluefish	102	Lunch:	
broiled with chopped parsley		Liver	135
Asparagus	20	pan-broiled; average serving	
8 stalks with lemon		with	
Cabbage	14	Onion slices	28
shredded; 1/2 cupful		Zucchini or summer squash	36
vinegar dressing		with 2 teaspoonfuls grated	
Skimmed milk	90	Parmesan cheese	
1 glass		Strawberries	26
Watermelon	71	fresh; ½ cupful	
small slice		Skimmed milk	45
Dinner:		½ glass (can be used on	
2 Lamb chops	192	berries)	
Mushrooms	2	Dinner:	
½ cupful	-	Meat patties	183
Green salad	110	broiled; 2 small (3½ oz.),	
half head lettuce		lean ground round steak	
chopped chives		Tomato	70
green pepper cubes		stuffed with uncreamed cottag	
water cress		cheese, mixed with chopped	
half cucumber		green pepper, carrot, chives	
sliced fresh tomato		Whipped gelatine	75
crumbled Roquefort cheese		with added fruit juice	
(1 inch square)		Black coffee, Sanka, or tea	0
vinegar or lemon juice		Daily calories	743
salt			
Baked peach	50		
1 medium			
		-	

738

2ND DAY		4 T H
Breakfast:		Breakfast:
Half cantaloupe	50	Fresh peach
Egg	75	Egg
poached on a thin slice of		soft-boiled or poa
Crisp toast	40	Toast
Black coffee or Sanka	0	thin slice crisp
Lunch:		Black coffee or San
Lobster meat	108	Lunch:
flaked; 1 cupful		Chicken
Tomato sauce	25	lean meat of ½ br
l tablespoonful		Asparagus
Kale or Spinach	26	8 stalks, with lem
½ cupful, cooked		Cauliflower
Celery		Whole raw cucumb
2 stalks and		eat out of hand, o
Endive .	15	soaked in diluted
1 stalk		Skimmed milk
Skimmed milk	45	l glass
1/2 glass		Dinner:
Orange slices	75	Roast beef
broiled		generous serving,
Dinner:		Broccoli
Sirloin steak	200	½ cupful
broiled; fat cut away		Salad
Baby carrots	30	aspic, plain gelati
steamed; sprinkled with chi	ves	chopped fresh gre
Tomato	23	celery, shredded
fresh; peeled; to be eaten		p.mento, green p
raw, with salt		Orange slices
Cup custard	70	garnished with ch
boiled; made with skimmed		Black coffee, Sanka
milk, no sugar		Daily calories
Black coffee, Sanka, or tea	0	
Daily calories	782	(Continued of

Black coffee, Sanka, or tea

Daily calories

4TH DAY	
Breakfast:	
Fresh peach	50
Egg	75
soft-boiled or poached	
Toast	40
thin slice crisp Black coffee or Sanka	0
	•
Lunch:	
Chicken	128
lean meat of ½ broiler	
Asparagus 8 stalks, with lemon	20
Cauliflower	16
Whole raw cucumber	7
eat out of hand, or sliced and	_
soaked in diluted vinegar	
Skimmed milk .	90
l glass	
Dinner:	
Roast beef	200
generous serving, fat trimmed	
Broccoli	28
½ cupful	
Salad	60
aspic, plain gelatine with finel	У
chopped fresh greens, tomato,	
celery, shredded cabbage,	
Orange slices	75
garnished with chopped mint	, 3
Black coffee, Sanka, or tea	0
Daily calories	789

(Continued on page 98)



Photographed at Gogi's La Rue

wherever you go, it's Five O'Clock

What's that enchanting scent that seems to follow the most adored women wherever they go? If it's sophisticated and charming, young and mysterious, heady and feminine-it's Gourielli's very special Five O'Clock. Gourielli blends Five O'Clock eau de parfum with jasmine and sandalwood, and other superlative essences. Five O'Clock eau de parfum is so concentrated, it lasts right through the evening. It comes in bottles that look like tiny cocktail shakers, two ounces, 3.00; four ounces, 5.50. Matching perfume from 3.00 for a size you'll carry in your purse. All the best stores have Five O'Clock. For their names, just write



All prices plus Fed, tax

GOURIELLI

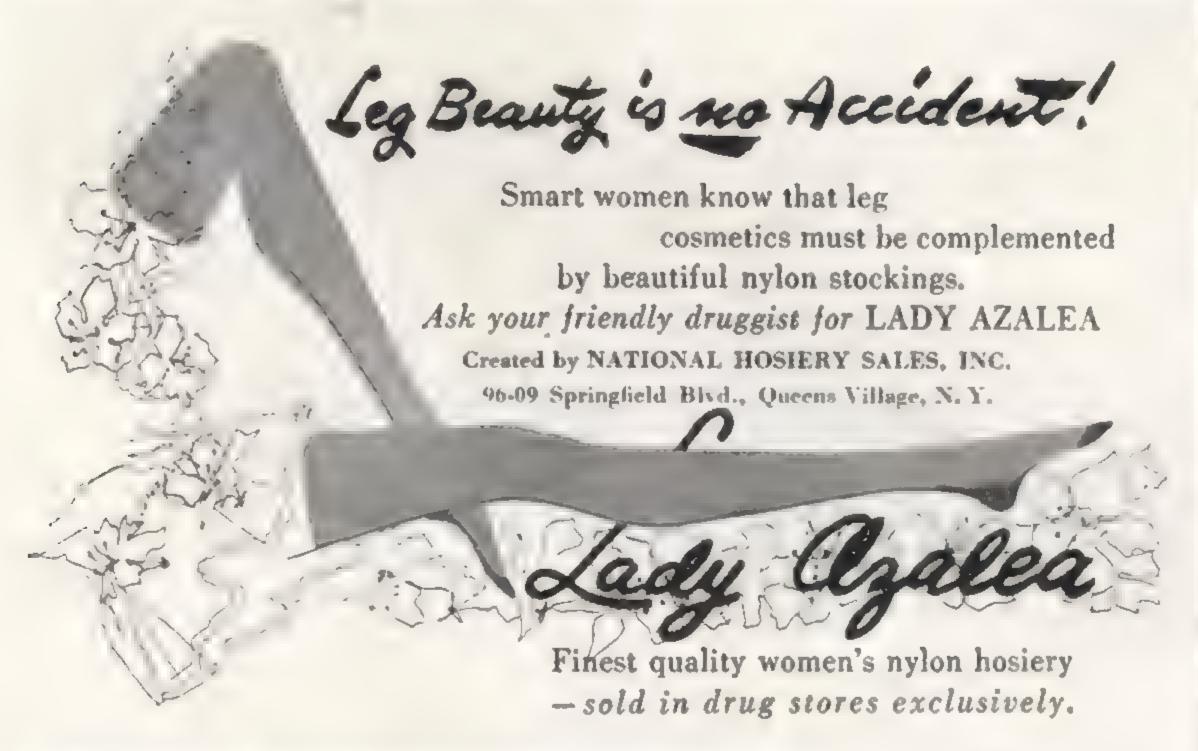
16 EAST 55 STREET, NEW YORK CITY

Dress by Harvey Berin, Ltd. . Jewels by Cartier



There is a dealer near you.

TWEEDIE FOOTWEAR CORPORATION • JEFFERSON CITY • MISSOURI





DIET TO FOLLOW THE DIET

(Continued from page 97)

5TH DAY		7TH DAY	
Breakfast:		Breakfast:	
Strawberries	52	Honeydew melon	5
fresh; 1 cupful with		small slice	
Skimmed milk 12 glass	45	Bran flakes ½ cupful with	5
Graham cracker	35	Skimmed milk	4
large Black coffee or Sanka	0	½ cupful Black coffee or Sanka	
unch:		Lunch:	
Shrimp cocktail	35	Crabmeat	6
4 shrimps on lettuce leaves		½ cupful with	
Tomato sauce L tablespoonful	25	Tomato sauce 1 tablespoonful	2
obster	108	Celery	
whole, broiled (medium size) Green or wax beans	20	stewed; % cupful Shredded cabbage	1
¹ ∕ ₂ cupful Water cress	3	½ cupful Skimmed milk	
Skimmed milk	90	1 glass	9
1 glass		Dinner:	
Dinner:		Tenderloin steak	22
Cold salmon	200	lean, broiled	
fresh; average serving, with lemon		Mushrooms 1/2 cupful	
Brussels sprouts	23	Onions	2
73 cupful		boiled; 5 small ones	
Salad half head of lettuce, cucumbe	40 PF	Baby carrots steamed; with chopped parsle	3
12 tomato, teaspoonful lemon		½ cupful	y,
juice		Salad	4
Half grapefruit broiled	50	whole tomato and half cucumber, sliced on lettuce	
Black coffee, Sanka, or tea	0	hearts; vinegar.	
Daily calories	726	Half pear soaked in orange juice	7
		Black coffee, Sanka, or tea	
		Daily calories	74
CTH DAY			
6TH DAY		8TH DAY	
Breakfast:	14	8TH DAY Breakfast:	
Breakfast: Rhubarb fresh; stewed without sugar,	14	8TH DAY Breakfast: Pineapple cubes fresh; ½ cupful	3
Rhubarb fresh; stewed without sugar, % cupful		8TH DAY Breakfast: Pineapple cubes fresh; ½ cupful Egg	3
Breakfast: Rhubarb fresh; stewed without sugar, % cupful	75	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on	3
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Foast		Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast 1 thin crisp slice	3
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Coast thin crisp slice	75	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast I thin crisp slice Black coffee or Sanka	3
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Coast thin crisp slice Black coffee or Sanka	75	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast I thin crisp slice Black coffee or Sanka Lunch:	3
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Coast thin crisp slice Black coffee or Sanka Lunch:	75 40 0	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast I thin crisp slice Black coffee or Sanka Lunch: Meat patties	3
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Coast thin crisp slice Black coffee or Sanka	75 40 0	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast I thin crisp slice Black coffee or Sanka Lunch:	3
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Foast thin crisp slice Black coffee or Sanka Lunch: Haddock steamed; with chopped chives Beet greens	75 40 0	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast I thin crisp slice Black coffee or Sanka Lunch: Meat patties broiled; lean ground round steak: 2 smail Summer squash	18
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Foast thin crisp slice Black coffee or Sanka Lunch: Haddock steamed; with chopped chives Beet greens cooked; ½ cupful	75 40 0 118	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast I thin crisp slice Black coffee or Sanka Lunch: Meat patties broiled; lean ground round steak: 2 smail Summer squash ⅓ cupful	18
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Foast thin crisp slice Black coffee or Sanka Lunch: Haddock steamed; with chopped chives Beet greens	75 40 0 118 32 60	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast I thin crisp slice Black coffee or Sanka Lunch: Meat patties broiled; lean ground round steak: 2 smail Summer squash	18
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Foast thin crisp slice Black coffee or Sanka Lunch: Haddock steamed; with chopped chives Beet greens cooked; ½ cupful Salad small mound of cottage cheese on fresh pineapple slice	75 40 0 118 32 60	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast I thin crisp slice Black coffee or Sanka Lunch: Meat patties broiled; lean ground round steak: 2 smail Summer squash ¾ cupful Tomato fresh; quartered Skimmed milk	18
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Foast thin crisp slice Black coffee or Sanka Lunch: Haddock steamed; with chopped chives Beet greens cooked; ½ cupful Salad small mound of cottage cheese on fresh pineapple slice Skimmed milk	75 40 0 118 32 60	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast I thin crisp slice Black coffee or Sanka Lunch: Meat patties broiled; lean ground round steak: 2 smail Summer squash ⅓ cupful Tomato fresh; quartered Skimmed milk I glass	18
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Foast thin crisp slice Black coffee or Sanka Lunch: Haddock steamed; with chopped chives Beet greens cooked; ½ cupful Salad small mound of cottage cheese on fresh pineapple slice Skimmed milk 1 glass	75 40 0 118 32 60	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast I thin crisp slice Black coffee or Sanka Lunch: Meat patties broiled; lean ground round steak: 2 smail Summer squash ½ cupful Tomato fresh; quartered Skimmed milk I glass Dinner:	18
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Foast thin crisp slice Black coffee or Sanka Lunch: Haddock steamed; with chopped chives Beet greens cooked; ½ cupful Salad small mound of cottage cheese on fresh pineapple slice Skimmed milk I glass Dinner:	75 40 0 118 32 60	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast I thin crisp slice Black coffee or Sanka Lunch: Meat patties broiled; lean ground round steak: 2 smail Summer squash ⅔ cupful Tomato fresh; quartered Skimmed milk I glass Dinner: Roast chicken	18
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Foast thin crisp slice Black coffee or Sanka Lunch: Haddock steamed; with chopped chives Beet greens cooked; ½ cupful Salad small mound of cottage cheese on fresh pineapple slice Skimmed milk 1 glass	75 40 0 118 32 60 90	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast I thin crisp slice Black coffee or Sanka Lunch: Meat patties broiled; lean ground round steak: 2 smail Summer squash ½ cupful Tomato fresh; quartered Skimmed milk I glass Dinner: Roast chicken ½ breast Asparagus	18 1 2 9
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Foast thin crisp slice Black coffee or Sanka Lunch: Haddock steamed; with chopped chives Beet greens cooked; ½ cupful Salad small mound of cottage cheese on fresh pineapple slice Skimmed milk 1 glass Dinner: Consommé ½ cupful Turkey	75 40 0 118 32 60 90	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast I thin crisp slice Black coffee or Sanka Lunch: Meat patties broiled; lean ground round steak: 2 smail Summer squash ⅓ cupful Tomato fresh; quartered Skimmed milk I glass Dinner: Roast chicken ⅓ breast Asparagus 6 stalks, with 2 teaspoonfuls	18
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Foast thin crisp slice Black coffee or Sanka Lunch: Haddock steamed; with chopped chives Beet greens cooked; ½ cupful Salad small mound of cottage cheese on fresh pineapple slice Skimmed milk I glass Dinner: Consommé ½ cupful Turkey white or dark—or thigh of roa	75 40 0 118 32 60 90	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast 1 thin crisp slice Black coffee or Sanka Lunch: Meat patties broiled; lean ground round steak: 2 smail Summer squash ½ cupful Tomato fresh; quartered Skimmed milk 1 glass Dinner: Roast chicken ½ breast Asparagus 6 stalks, with 2 teaspoonfuls grated cheese	18
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Foast thin crisp slice Black coffee or Sanka Lunch: Haddock steamed; with chopped chives Beet greens cooked; ½ cupful Salad small mound of cottage cheese on fresh pineapple slice Skimmed milk 1 glass Dinner: Consommé ½ cupful Turkey	75 40 0 118 32 60 90	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast I thin crisp slice Black coffee or Sanka Lunch: Meat patties broiled; lean ground round steak: 2 smail Summer squash ⅓ cupful Tomato fresh; quartered Skimmed milk I glass Dinner: Roast chicken ⅓ breast Asparagus 6 stalks, with 2 teaspoonfuls	18
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Foast thin crisp slice Black coffee or Sanka Lunch: Haddock steamed; with chopped chives Beet greens cooked; ½ cupful Salad small mound of cottage cheese on fresh pineapple slice Skimmed milk I glass Dinner: Consommé ½ cupful Turkey white or dark—or thigh of ros chicken; average serving Tomatoes fresh; stewed ½ cupful	75 40 0 118 32 60 90 17	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast 1 thin crisp slice Black coffee or Sanka Lunch: Meat patties broiled; lean ground round steak: 2 smail Summer squash ½ cupful Tomato fresh; quartered Skimmed milk 1 glass Dinner: Roast chicken ½ breast Asparagus 6 stalks, with 2 teaspoonfuls grated cheese Cauliflower ½ cupful Endive	18
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Foast thin crisp slice Black coffee or Sanka Lunch: Haddock steamed; with chopped chives Beet greens cooked; ½ cupful Salad small mound of cottage cheese on fresh pineapple slice Skimmed milk 1 glass Dinner: Consommé ½ cupful Turkey white or dark—or thigh of ros chicken; average serving Tomatoes fresh; stewed ½ cupful Celery and carrot strips	75 40 0 118 32 60 90 17 192 ast	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast I thin crisp slice Black coffee or Sanka Lunch: Meat patties broiled; lean ground round steak: 2 smail Summer squash ⅓ cupful Tomato fresh; quartered Skimmed milk I glass Dinner: Roast chicken ½ breast Asparagus 6 stalks, with 2 teaspoonfuls grated cheese Cauliflower ½ cupful Endive crisp stalks; raw	18 19 19 19 19 19 19 19 19 19 19 19 19 19
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Foast thin crisp slice Black coffee or Sanka Lunch: Haddock steamed; with chopped chives Beet greens cooked; ½ cupful Salad small mound of cottage cheese on fresh pineapple slice Skimmed milk I glass Dinner: Consommé ½ cupful Turkey white or dark—or thigh of ros chicken; average serving Tomatoes fresh; stewed ½ cupful Celery and carrot strips Melon balls	75 40 0 118 32 60 90 17 192 ast	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast 1 thin crisp slice Black coffee or Sanka Lunch: Meat patties broiled; lean ground round steak: 2 smail Summer squash ½ cupful Tomato fresh; quartered Skimmed milk 1 glass Dinner: Roast chicken ½ breast Asparagus 6 stalks, with 2 teaspoonfuls grated cheese Cauliflower ½ cupful Endive	18 19 19 19 19 19 19 19 19 19 19 19 19 19
Rhubarb fresh; stewed without sugar, % cupful Egg poached or boiled Foast thin crisp slice Black coffee or Sanka Lunch: Haddock steamed; with chopped chives Beet greens cooked; ½ cupful Salad small mound of cottage cheese on fresh pineapple slice Skimmed milk 1 glass Dinner: Consommé ½ cupful Turkey white or dark—or thigh of ros chicken; average serving Tomatoes fresh; stewed ½ cupful Celery and carrot strips	75 40 0 118 32 60 90 17 192 ast	Breakfast: Pineapple cubes fresh; ½ cupful Egg poached, on Toast I thin crisp slice Black coffee or Sanka Lunch: Meat patties broiled; lean ground round steak: 2 smail Summer squash ¾ cupful Tomato fresh; quartered Skimmed milk I glass Dinner: Roast chicken ½ breast Asparagus 6 stalks, with 2 teaspoonfuls grated cheese Cauliflower ½ cupful Endive crisp stalks; raw Sliced fresh peach with currants	18 19 19 19 19 19 19 19 19 19 19 19 19 19

7248

Right: Pattern No. 7365. Sizes

12 to 20 (30 to 38). For size

16 (34): 3¾ yds. of 35" fabric

for suit and stole. For suit alone,

11/2 yds. of 35" fabric. Price, 60c.

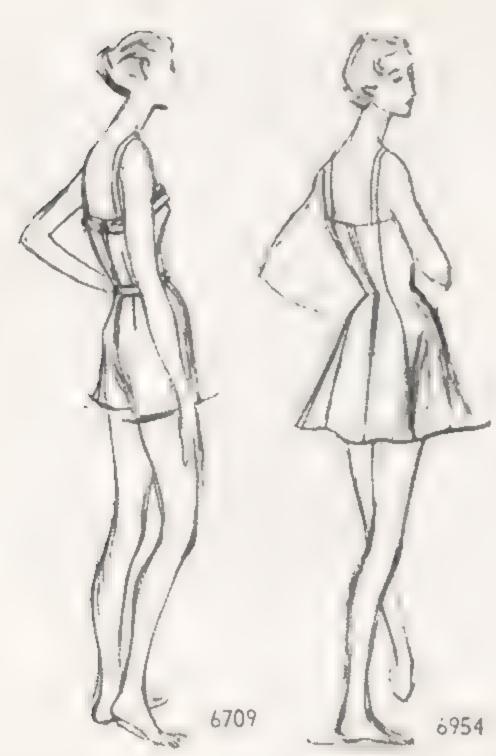
Left: Pattern No. 7248. Sizes 12 to 20 (30 to 38), 40, 42. For size 16 (34): 1% yards of 35" material. Price, 60 cents.



Left: Pattern No. 7419. Sizes 12 to 20 (30 to 38). For size 16 (34): 1\% yards of 35 inch fabric. Price, 60 cents.



Right: Pattern No. 7095. Sizes 12 to 20 (30 to 38). For size 16 $(34): 2\frac{3}{4}$ yds. of 35" fabric. 60c.



Far left: Pattern No. 6709. "Easy-to-Make". Sizes 12 to 20 (30 to 38). For size 16 (34): 2 yds. of 35 inch fabric. Price, 60c.

Left: Pattern No. 6954. Sizes 12 to 20 (30 to 38), 40 to 44. For size 16 (34): 1\% yards of 35 inch material. Price, 60c.

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VOGUE PATTERNS continued (Sizes and details of Patterns shown on pages 00.00)



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Leonora Silk Underwear Co., Inc. 112 Madison Ave., New York 16

DIET (Continued from page 98)

	_
9TH DAY	
Breakfast:	
Half grapefruit	50
Puffed Rice or	
Wheat; 1 cupful, with	58
Skimmed milk	45
½ glass	
Black coffee or Sanka	0
Lunch:	
Scallops	102
15; steamed with	
lemon	
Green beans	20
½ cupful	
Boiled cabbage	25
34 cupful	
Lettuce	40
whole head, quartered, with	
diluted vinegar or lemon juice	
Skimmed milk	90
1 glass	
Dinner:	
Leg of lamb	202
roasted; average serving	
Mint sauce	10
1 tablespoonful	
Broccoli	28
½ cupful	
Eggplant	28
cubed; 1 cupful	
Celery	10
2 stalks	
Fresh pineapple and raspberries	53
1/2 cupful pineapple cubes,	
1/4 cupful raspberries	
Black coffee, Sanka, or tea	0
Daily calories	761
10TH DAY	

В	r	e	2	k	f	a	S	ŧ	
_		-	_	**		-	-	-	-

Strawberries and rhubarb

cooked together without sugar-

	-
1 cupful strawberries,	
3 cupful rhubarb	
Egg	75
poached or boiled	
Toast	40
1 thin, crisp slice	
Black coffee or Sanka	0
Lunch:	
Veal cutlet	114
broiled, not breaded	
Cauliflower	16
₹3 cupful	
Spinach	12
½ cupful	
Aspic salad	60
(plain gelatine with finely	chopped
chicory, carrot, green pepp	per,
celery, chives, tomato)	
Skimmed milk	90
l glass	
Dinner:	
Clams	47
6 medium	
Codfish steak	101
steamed; 4 oz.	
Summer squash	16
⅔ cupful	
Sliced tomato	23
Watermelon	71
small slice	
Black coffee, Sanka, or tea	0

Note: If you want Vogue's Diet X or Skim-Milk Diet X in booklet form, please send ten cents in coin with your name and address to: Diet X (or Skim-Milk Diet), Vogue, 420 Lexington Ave., New York 17, N. Y.

Daily calories

731

SUMMER FRAGRANCES

SPEAKING FOR THEMSELVES (Continued)





Left: Eau de Toilette Futur by Renoir. Four ounces of flower-drenched fragrance bottled, packed, and sealed in France. Bonwit Teller has it. Right: Golden Shadows Cologne by Evyan. Bell-shaped, golden-capped bottle holds a handsome measure of cooling scent. At Saks Fifth Avenue.





Left: A new Parfum Cologne by Patou. Its special scent: a crisp, light garden blend called Amour Amour. About seven ounces. At Saks Fifth. Right: Here, the sweetness of flowers—the sharpness and cooling qualities of cologne. Germaine Monteil's Bouquet Cologne at Altman.





MAZZURCO

Left: Harriet Hubbard Ayer's Golden Chance Cologne. Fragrant weapon for rising thermometers. Four-oz. bottle, golden-flecked cap. Altman. Right: The name is deceptive because Bergdorf Goodman's spicy Fireworks. Triple Cologne, is as cooling as ice to summer-warm skins.

SUMMER

(Continued from page 61)

Mead, England's traditional drink, is an aged and fermented liqueur made from honey blended with herbs. Fill a 12 oz. glass with ice and mead, a dash of soda, and the juice of ½ lime. Garnish with mint. Gin and Tonic: rub the peel of a fresh lime or lemon around the inside of an 8 oz. glass. Add one jigger of gin, ice, one slice of lime or lemon, and fill with tonic water. Vodka can be used instead of gin. Pimm's Number One: serve it in a Pimm's pewter mug or a 12 oz. glass. Fill the tankard half full of Pimm's; add 7-Up, or ginger ale. Garnish with a strip of cucumber rind, or mint with a slice of lemon. Benedictine Frappé: pour Benedictine over shaved or cracked ice, with equal parts Benedictine D.O.M. and sparkling water. Welch's Wine Collin's: fill 12 oz. glass half full of Welch's wine, add juice of ½ lemon or lime; add sugar to taste; fill with ice and sparkling water; stir. Milky Way: add one jigger of White Horse Scotch to one glass of milk in a shaker with ice cubes. Add a pinch of sugar, and shake well. Strain into a highball glass; sprinkle with nutmeg. Cherry Kijaja: fill highball glass with half Cherry Kijafa, half soda, garnish with a twist of lemon peel. Barberry Cooler: fill a 12 oz. glass with ice, Piper-Heidsieck champagne, and ½ oz. of Grand Marnier; stir. Garnish with mint.

SUMMER TABLE SETTINGS

(Continued from page 61)

Tea setting in the garden: Linen tea cloth and 8 napkins, not shown, \$18.25. White linen tea napkins, \$15.50 a dozen; all at Mossé. White painted iron chairs; old chairs, \$75; reproductions, \$65; Elinor Merrell. Straw basket in centrepiece, \$10.50, by Ann Hagan. Swedish goblets in "Nordic" pattern, \$12 a dozen; gold lustre shell plates, \$3.50 each; old Rockingham tea plates, \$250 a dozen; silver plated Asprey stand, \$50, plus tax, here, set with old French Honoré plates, \$18 each; all at Doni Donovan. Pink and gold Tuscan bone china tea set, \$95; Alice Marks. Oval garden basket, \$10; wicker basket holding plants, \$12.50; Jack Kelly. Picnic setting: Fine rayon crash tablecloth, with 8 napkins, \$25.75; Mossé. Portuguese leaf plates, \$2.50 each; Cauliflower salt and pepper, \$3.50 the pair; quail covered dish, \$7.50 each; all at Alice Marks. Harewood plate (holding a lobster), \$50; at Bertha Schaefer Gallery. Handmade French baskets, scalloped, \$7.50; open with handle, \$5; at Jack Kelly. Handmade Mexican basket with lid, \$2.50; Pan American Shop. Almaden's Sylvaner wine, \$1.25 a bottle, any liquor store.



GRIGSBY

TABLE-SETTING DETAILS

(Continued from page 60-61)

Above left: Sterling silver pattern shown in tea setting on page 61, is Wallace's "Grand Colonial." Teaspoon, \$3.70; luncheon fork, \$6.90; 6-piece place setting, \$32.50, all including tax; Georg Jensen. Above right: Sterling silver pattern shown in picnic setting on page 60 is International's "Royal Danish." Luncheon forks \$87 a dozen; 6-piece place setting \$35; all including tax, at Ovington's.

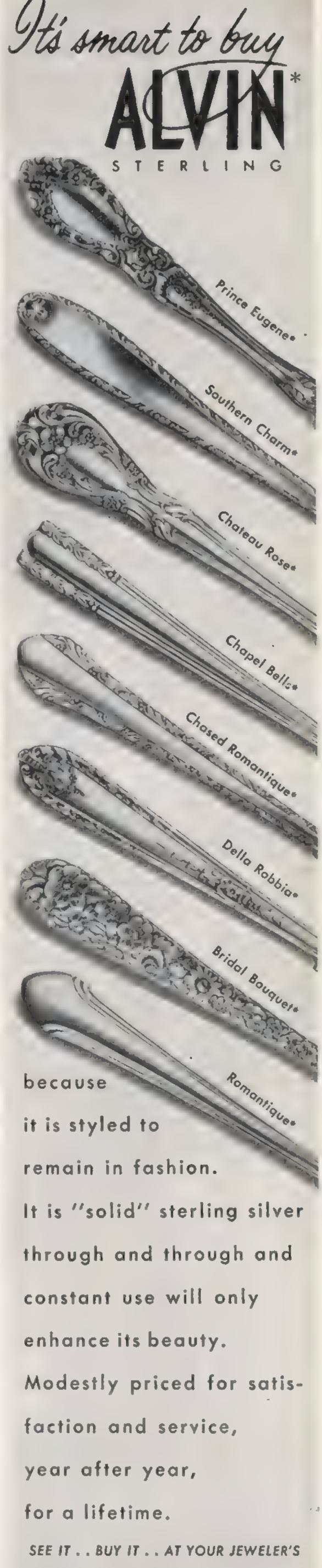
DETAILS ON LINENS

(Continued from pages 90-91)

Towels, page 90, "Valence" design; on page 91, "Rippelon" design; all by Martex. Set of six: 2 bath towels, 2 hand towels, 2 face towels, \$26.50.

Linen huck towel, \$4.25. Sheets, page 90, in "Valence" design by Utica, for: single bed, \$13; double bed, \$14.75; extra-wide, \$29.50; pillowcase, \$5.85.

Sheets, page 91, in "Rippelon" design by Utica, for: single bed, \$14.50; double bed, \$16.50; extra-wide, \$32.75; pillowcase, \$9.95. All prices include scalloping and monogram. Léron wall paper, \$10.75 a roll (minimum of 6 rolls). All at Léron; I. Magnin; monogrammed matchbooks are \$8 for 100, plus die, from Dempsey & Carroll.



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WHEN IS A TRANSITION-DRESS?

(continued from page 74)



When it's a jersey that never goes to storage. Above, black worsted jersey dress; the collar is bright pink silk honan; the buttons are pearl; the small waist smaller because elasticized, by Bonnie Cashin, \$55; at Lord & Taylor.

When it's of cotton tweed, Right, in-town dress of deep red cotton tweed, the mandarin collar edged with black velvet ribbon; black velveteen belt; \$40. Velvet hat, by Madcaps. Cotton gloves by Dawnelle. All at Lord & Taylor.



When it's a skirt-and-blouse. Above, grey worsted wool jersey blouse; part of the collar, the chiffon scarf, \$15; grey skirt in worsted flannel by Hockanum; black leather belt; \$15, at Altman. Black calf bag by Lujean.



COFFIN

VOGUE incorporating Vanity Fair

CONFESSIONS OF A MS. READER

(Continued from page 58)

next deign to scourge our unworthy village with his august presence?"

"The hawk wheeled lazily in the noon sky, his fierce nature lulled for the moment by the warmth of midday. Suddenly, far below..."

"I am an old, red brick house."
Some authors—usually college
professors—have a bail-out phrase
which they regard highly. It may trip
the manuscript reader or cause
him to waste valuable reading time
unless he has learned to copper it on
sight. The phrase is "Interestingly
enough..."

Whenever you reach a point in an article where the author tucks in "Interestingly enough," you may be sure that it will be followed by the dreariest and least interesting ideas of all that the author is trying to get across.

Here are a few of the more peculiar deposits on my desk. It seems unlikely that I shall ever forget them or that they will ever happen again:

1. The pleasant, courteous individual who telephoned from Buffalo, New York, one day and said, "I merely wish to suggest that you consider including in the next issue the Gospel according to St. Matthew."

2. The German economist who stamped into my office, executed a

jackknife bow, banged his heels together, and thrust a manuscript in our face with these words: "Ufficourse, Mr. Mor-r-r-ch-ton, I r-r-realize dot I know a gr-r-reat deal more about dese tings dan you do, but berhaps you vill be goot enuff to read dis leedle vork of mine. Yes?" (Charming people, the Teutons.)

3. The fire-eating military expert who was determined to commit us to his case that the only D-Day Invasion of the Continent would have to come through Turkey and the Dardanelles. On my refusal, the expert smiled indulgently. "Perhaps you have forgotten," said he, "that not so many months ago I foretold to you with great accuracy our Invasion of North Africa, and that you declined that article too."

"We remember it very precisely indeed. But the fact was, on that occasion, that you derided our own view that a North African invasion was imminent and denounced us for not accepting your forecast that the next move in the Mediterranean would inevitably be via Turkey and the Dardanelles."

The expert was not in the least discomfited. "Have you ever been in Ankara?" he demanded.

"No."

"I thought not," he said. He repacked his briefcase in frosty silence and bade me a sepulchral good day.

4. The United States Navy Admiral (not retired, either) whose manuscript was going to settle all matters of race prejudice by redistributing in remote parts of the globe, all black, brown, and yellow peoples, irrespective of present residence or citizenship.

5. The woman who called us from Garden City, Long Island. She had a southern accent that sounded like a freshet of molasses and she had written "a little story that jus' somehow brought a catch in yo' th'oat." "Excellent, excellent," I replied, and if she would only mail it in, it would be given a downright microscopic consideration.

But not at all.

"It's jus' somethin' ah mus' read to you right now ovah the phone," she said. I renewed my suggestion that she mail it in. No, she would read it to me then and there. She became indignant.

"Ah'm payin' foh this call and ah'm gonna read you this story Now," she declared. Sad to relate, things worked out otherwise, and she never did mail it either.



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IN SOUTH AFRICA

(Continued from page 68)

plunges over sheer and ugly rock into a bottomless chasm, in a country desert and barren. The other is the great Victoria Falls itself, where the Zambezi, majestic and wide, falls four hundred feet into a narrow gorge; a mile-long cloud of dense white spray rises hundreds of feet into the air, and pours down in continuous and heavy rain on tree and vine and fern. Yet a few yards from the banks of this great river one is again in the hot, sun-drenched world of the Rhodesian bush, amongst acacias and giant baobabs, with the earth dry and powdery, and no other stream or river to be seen. It is strange to move from this one world to the other, from the baobabs which are themselves the symbols of aridity, to the great river. You sail among the islands there, in quiet waters, past trees that hang down into them, and birds calling and crying in the peace; then the great river quickens and shudders, and goes streaming away before you green and foaming, and this sense of urgency imparts itself, so that the boat quickens and shudders too, and is turned, and draws back from the brink of the great fall of smoke and thunder.

But the strange beauty of Southern Africa does not lie altogether in its vastness and colour, nor in the great Kruger Park where its wild life has been most wonderfully

preserved, nor its great falls of water in country where no water is. It lies also in the fact that it was to this part of Africa above all others that the white man came, three hundred years ago. As he moved further north he encountered the southward-moving African tribes, and conquered them. So on this simple world were loosed the white man's fantastic powers and knowledge, his books and his machines, his cities and his liquors, and mixed with them, in that confusion which is man himself, the great ideals of a high religion. Under this blow the world of the tribes reeled and shook, and to this day has not recovered.

It might be possible to name three stages in the gradual wasting away of the simple tribal society. One would be the first coming of the white man to the black continent; the second would be the discoveries of diamonds and gold and the beginnings of the cities; and the third would be the sudden great development of industry, that brought hundreds of thousands of black people into a new kind of life, and still continues unabated.

In the pictures on pages 70-71 you will see the original diamond mine at Kimberley, known as The Big Hole; it was once claimed to be the largest man-made hole in the world, but I believe that the Premier Mine

Here also you will see a pile of uncut diamonds from the Dutoitspan Mine at Kimberley; they are varied in colour and quality, with yellow predominating. The large diamond is worth £5,000, and the pile about £40,000. The pile is being sorted according to size, colour and quality; then the diamonds will be sent to the cutter, who will create from the original mass a much smaller stone, many-sided and brilliant.

Kimberley is now a quiet town, for diamonds are not what they were, and the glory departed to Johannesburg and its gold. But in its early days it was wild and rough and exciting, and Cecil Rhodes was its wild, rough, exciting genius. His presence can still be felt there, as it can be felt under the shadow of Table Mountain, and in Rhodesia. Tempers are still too hot accurately to appraise his extraordinary rôle in the history of Southern Africa; or those of Kruger, Milner, and Smuts.

So deep go the memories of these events, and so occupied are we with thoughts of present and future, that it is only in moments of escape that we are able to enjoy our country, and the space and colour and sun that so many envy us. Yet I suppose that is true of the people and beauties of any country, in this present age.



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Above: Flowing Velvet smooths on lightly, is completely absorbed before your head touches the pillow.

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In July, the sun is apt to play a villain's part, parching and dehydrating the skin. The ultra-violet rays that gave colour so generously in May and June are now, most likely, taking payment in natural oils and moisture. Here, we show and suggest a lightweight summer beauty treatment to counteract the effects of the sun (and help a chronically dry skin as well). It is Jacqueline Cochran's Flowing Velvet, containing Hydrolin, a new ingredient that brings moisture to the skin, helps provide and retain the skin's oils, helps prevent further dehydration. This creamy liquid is completely greaseless, light and fragrant enough to be a perfect warm weather beauty treatment. The usual prescription is one generous measure in the palm of the hand to be soothed and smoothed over the face and throat at bedtime. This schedule should be supplemented by a thin daytime film, to be worn under foundation and powder. Saks Fifth Avenue.



Left: Four fluid ounces of Flowing Velvet adds up to approximately sixty days of excellent skin care.

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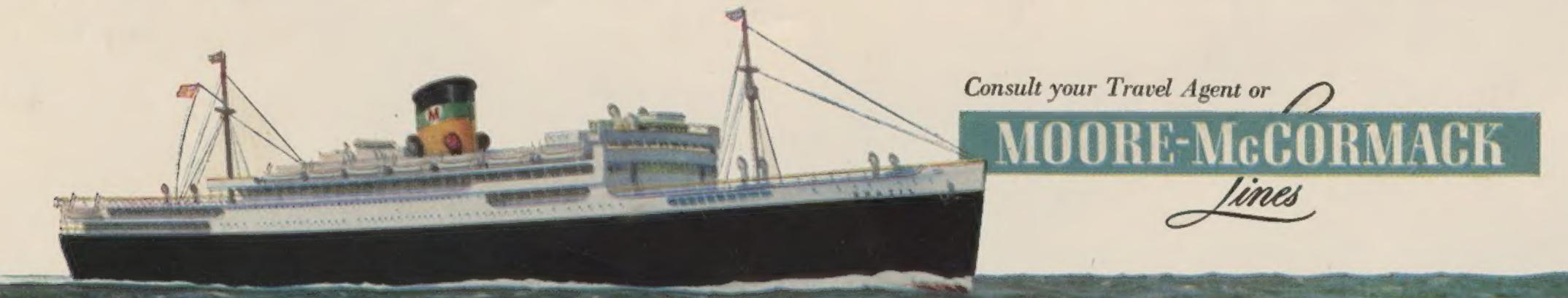


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